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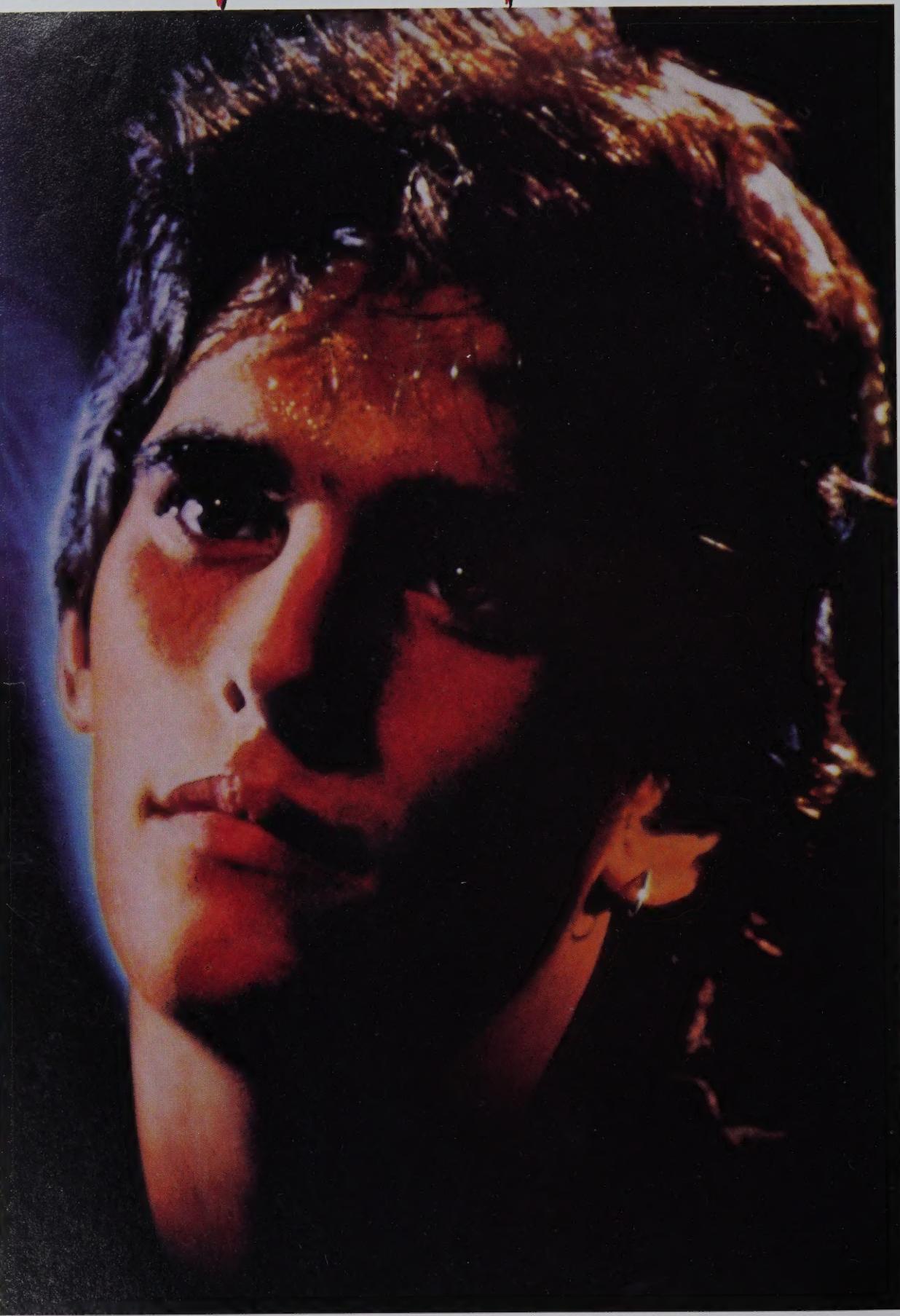
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starring MATT DILLON as Rusty James

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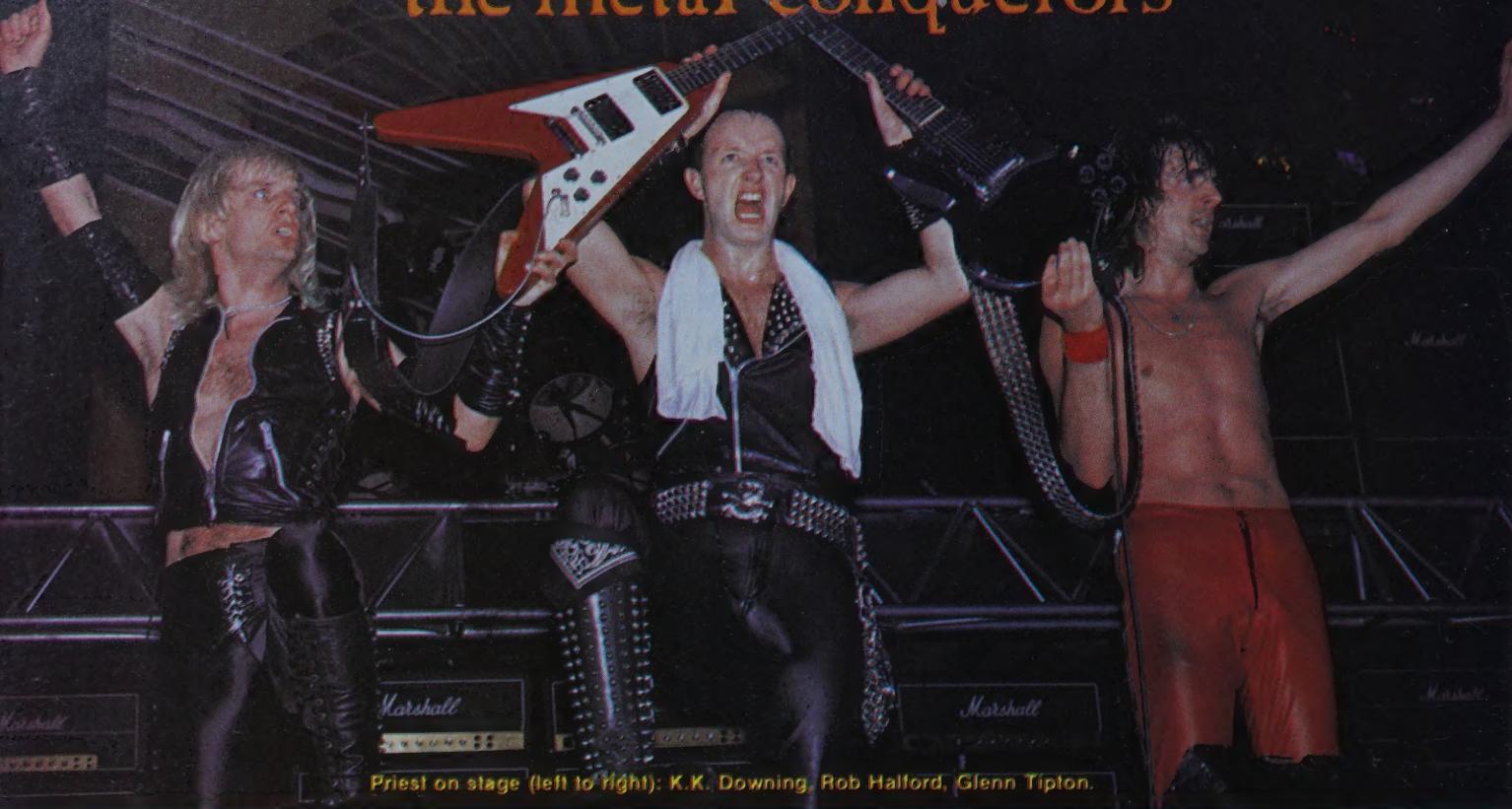
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JUDAS PRIEST

the metal conquerors



Priest on stage (left to right): K.K. Downing, Rob Halford, Glenn Tipton.

Paul Natkin

British Bashers Prepare Next Vinyl Opus.

by Toby Goldstein

It was one o'clock on a blazing hot Memorial Day weekend in the desert-bordering town of Ontario, California, and a very dignified-looking man stood in the lobby of the area's top hotel, waiting for his new band to turn up. Over the past 12 years, this well-spoken Englishman had tended to the career of exactly one performing unit, an act whose success can be summed up in exactly two words: the Who. In a world where managers are almost invariably summed up as either inept or corrupt, the Who's Bill Curbishley had commanded respect. Under his direction, the Who had survived the death of founding member Keith Moon and continual in-fighting to win both public triumphs like their sold-out U.S. tour in 1982, as well as critical appreciation for their long-lived rock and roll spirit.

So, when after almost 20 years on the road, the Who decided to call it quits, Curbishley turned his skillful touch toward another group which lives, eats and breathes the true power of rock — Judas Priest. Telling me that he approached the band with the idea of managing them, Curbishley was unsparing with his praises of Priest. He stated that they have the potential to far surpass the feats they've already accomplished, like gold records and arena sell-outs. There are personalities to develop here, Curbishley hinted, which will become

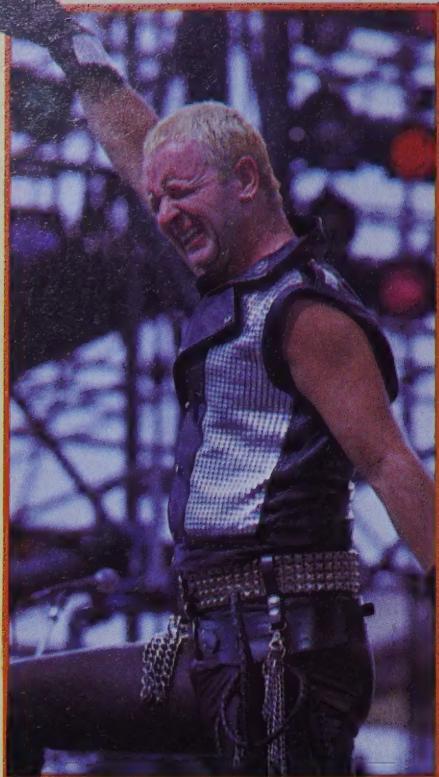
evident given another year or two. In fact, he believes, Judas Priest could easily forge ahead of current world-class beaters like a certain Los Angeles based quartet whose initials are VH and who headlined the Heavy Metal concert at the US Festival, 25 miles from where we stood. Judas Priest, on the other hand, were scheduled to play at four o'clock with a cut-down, 70 minute version of their usual powerhouse set. But it would not surprise Bill if that situation reversed itself in the near future.

Cornered in the band's trailer,

backstage at the Festival site about an hour before show time, Priest's vocalist Rob Halford returned all of Curbishley's accolades, and with interest. Halford's enthusiasm for Priest's every forward move has never been restrained, and their new management situation is unbounded. "It was a thrill when he approached us in the first place," said Halford, getting his guest a welcome cold drink before easing his leathers onto a hard seat, "because he'd never managed anyone else, other than the Who. He's been watching Priest develop

K.K. Downing





Rob Halford: "The new album will be out by the end of the year."

over the years and said, if there was any band that he wanted to get involved with after the Who was finished, it was Judas Priest — an honor in itself 'cause this guy is a very prestigious person.

"We're very excited. We've had a couple of deep, meaningful meetings over the past few days, and we've got the next couple of years already planned in terms of what we'll attempt to do. This is just the beginning. It might seem as though we've been together for 12 years — which we have — but I'll tell ya, you ain't seen nothin' yet!" Halford's anticipation of getting on stage before an unending sea of raving heavy metal fans, coupled with his satisfaction at having a dream come true, come together in a hearty peal of laughter.

"I'm sure that having a member of his caliber will enable us to do things and to take entry into certain aspects which we otherwise wouldn't have been able to do. There'll be a general expansion of the band's ability on a worldwide level. We've still got so much work to do in Europe, Japan, Australia — so many places to go to. We'd done as much as we could with our previous management company, but Priest is getting bigger and bigger, and we need to be surrounded by the people who are prepared to cope with that situation. Bill's the perfect man."

Judas Priest will be heading into their rosy new horizons following the most successful year the band has ever enjoyed. **Screaming For Vengeance** racked up substantial

sales, the group sold out such major venues as Madison Square Garden for the first time, and even a couple of critics wound up admitting that, among the heavy metal minions, Priest possessed some of the best, non-indulgent musicians around. Their shows, played on an elaborate stage set, were so lively, crisp and seemingly spontaneous it seemed hard to accept that some of the songs were approaching a golden decade in the repertoire. "You walk onstage where there's 10,000 people, or 300,000," said guitarist K.K. Downing, "and you can't be bored, no matter how many times you've played that song. You just want to do it better than you've ever done it before."

Prior to the US Festival, Judas Priest had taken a well-deserved three-month rest, but Rob, laughing about the pressure of playing after so long a layoff, was quite confident that this group is now able to handle virtually any situation. "We had two days rehearsal before the US show in which we played about two hours, and then we went out and played to 300,000 people! But the band is so together now, we just blasted through the set. That show was the climax of '83 for the band, considering the tour went through half of '82 as well. What a great way to finish it off before we come back in 1984."

Even though Judas Priest had to eliminate their elaborate staging and cut a few longer favorites such as *The Sinner*, *Desert Plains* and *Devil's Child*, their set was one of the festival audience's highlights. In just over 70 minutes, the band

"One small step for Priest, one giant leap for heavy metal."

packed in *Breaking The Law*, *The Hellion*, *Green Manalishi*, *Diamonds and Rust*, among many others, capping the performance with Rob's inevitable appearance on his Harley, this time through a box built under the drummer's platform. Everyone agreed it was the perfect conclusion to a tour whose length and breadth across the U.S. was unexpected at first, but very welcome.

More than any other result, the last tour reinforced Halford's love for his adopted country, the United States, where he now maintains a permanent Arizona residence. "It's a pity you have to stay in America for so long before you get your total green pass (official residency permit)," he sighed. "In my head, I feel totally English and I always will be, but America has certainly

become my second home. I spend more time here than anywhere else in the world. So there's the proof, really, of how much I enjoy the place."

"The general attitude of the fans, the audience, of people in the music business here, I feel, are more professional, more dedicated, more enthusiastic, are far more committed," Rob emphasized. "If they get excited over things, they push, they assist you. All those things happen here that simply do not happen anywhere else in the world. And that's all a musician ever wants, as far as I'm concerned."

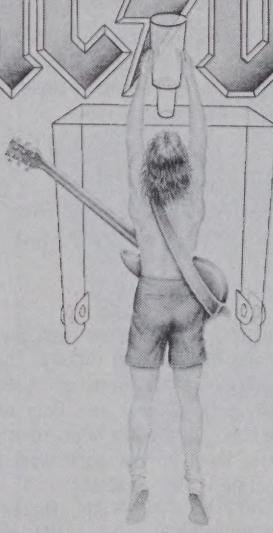
However, all those other regions Judas Priest had to put on the back burner while they were busy conquering the U.S. will again fall under their spell, before the band comes back here early next year. From the Festival, it was off to the same foreign recording studio where **Screaming For Vengeance** was recorded, to create a new masterpiece. And from there, Rob Halford was organized and able to deftly reel off the group's imposing schedule.

"We haven't written the new album yet, but we've got loads of ideas. We're trying to go completely crazy and get enough for two albums, if that's possible. We'll go back to England after two-and-a-half years for a Christmas tour, then it's back to America in January. The new album will be out in the States by the end of this year."

Rob was obviously elated about returning to British audiences after such a long absence, attributing the delay to one small factor — their runaway American success. "First of all, recording **Screaming For Vengeance** ran far longer than we thought, then took off like a rocket in the States. Also, in terms of production, we had to get this mammoth stage set together, and there was no way to use it in England. So we figured, let's do America, go back to England, then do the next album. But of course, the U.S. tour went for nine months instead of six."

"And because we haven't been back in this length of time, it's important that we really show them what we're doing now. We're trying to put together a bill with three big acts, and have a 'Heavy Metal Christmas tour.' Big ideas and bigger dreams are destined to shape Judas Priest in the next few years, as they restructure their goals up, up and away. As Rob Halford proudly stated, when he considered the group's new management and the respect it brings: "I feel that this is going to be — what's that they said when they stepped off the spacecraft? — one small step for Priest, one giant leap for heavy metal." □

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Warning: The text in both of the above books is in Japanese.



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We Read Your Mail

I was furious when I read some of your letters in last month's **Hit Parader**. AC/DC, Van Halen, Ozzy Osbourne and Black Sabbath have paid their dues and the people who put them down haven't taken a ride on heavy metal.

Jerry Hassen
Caruthersville, MO

I'm really impressed with your rag. I've switched to you from **Circus** and **Creem** because you have better articles on my favorite groups like Black Sabbath, Ozzy and AC/DC.

Pam Fitzgerald
Sherwood, OR

Over half of your Top 15 guitarists don't compare to who the real greats are. Where the hell did you get these anyway? You didn't mention Keith Richards or Pete Townshend, and you got Ace Frehley of Kiss, Rik Emmett of Triumph and other assholes. You don't even know real rock and roll. John Lennon could have beaten a lot of these guys.

Anonymous
Hinesville, GA

In a recent issue, you printed an article on Wendy O. Williams of the Plasmatics. I thought it was great, especially the tit shots. She has the best set of tits I've seen in a while. Would you see if you can get any more of those shots?

Greg Frear
Lancaster, OH

I'm a big fan of Phil Collen's. I love his work with Def Leppard and my room is filled with his pictures. But I can't seem to find a picture of him with his previous band, Girl. Please **Hit Parader**, you're my last hope. Would you run a shot of Phil with Girl?

Mary Young
Houston, TX



Van Halen: They've paid their dues.

Since their debut LP was released a year ago, **VIRGIN STEELE** has been receiving critical acclaim for its daring new approach to metal — Here's what they're saying...

"Heavy Metal with an I.Q." *Circus*

"VIRGIN STEELE has the knack for playing larger than life anthems with great musical proficiency — It's obvious that these guys are not fooling around." *Billboard*

"VIRGIN STEELE is world class metal." *L'Enfer (France)*

"VIRGIN STEELE has a lot of potential and will be one to break their way into the ranks of metal stardom." *Heavy Metal Times*

"VIRGIN STEELE I is the album Judas Priest should have made." *Kerrang*

"I fully expect this album to mark the start of great things from VIRGIN STEELE" *Kerrang*

"'Children Of The Storm' is truly magnificent containing 6 minutes of sheer metal delight." *Aerobacks (Holland)*

"'Pulveriser'... Jack Starr's guitar solo is more than a worthy match for Eddie Van Halen's eruption." *Rock Brigade (Venezuela)*

"VIRGIN STEELE have the talent, songs and playing ability to become a major force in rock in the near future." *Metal Rendezvous (Calif)*

"VIRGIN STEELE led by screamer Dave DeFeis and guitar thrasher Jack Starr might just be one of heavy metal's bright hopes of the future." *Hit Parader*

"VIRGIN STEELE has all the necessary ingredients for success. The VIRGIN STEELE tape was picked over five hundred demos for inclusion in the 'U.S. Metal II' album." *Mike Varney — heavy metal expert and President of Shrapnel Records*

"VIRGIN STEELE is the best new metal band in years." *Ongaku Senka (Japan)*

"The new wave of American metal is here and VIRGIN STEELE is at the top of the list." *Monster Magazine (Japan)*

"If you're a true heavy metal fan you better pick up a copy of VIRGIN STEELE's up and coming LP 'Guardians Of The Flame,' it will melt your turntables!" *Heavy Metal Hardware (North Carolina)*

VIRGIN STEELE review of concert with Motorhead on July 15, 1983...

"Long Island's own bruising contribution to the bill was VIRGIN STEELE aided by some superb taste on the part of guitarist Jack Starr and throat stretching vocals by David DeFeis delivered the best brand of metal on the bill. These guys are accomplished comedians and seem to have as many fans as the headliners." *Goodtimes (New York)*

"A slice of pure sword and sorcery metal with a strong rhythm section and underlying keyboards to accompany the macho and hunky poses on the cover." *Sounds (England)*

"With VIRGIN STEELE it seems as if the U.S. is at last able to compete neck to neck with British Heavy Metal. The axework is amazing!" *Northwest Metal (Oregon)*

"There are two kinds of metal bands. The first kind have a good sense of humor and their lyrics and image reflect it. Van Halen and AC/DC fall into that category, but then there are guys who take it dead serious. Keeping the sexuality and spewing our chords with veins in their teeth, VIRGIN STEELE is a new metal band from New York who compete in the second batch of Marshall Amp types." *The Aquarian*

"VIRGIN STEELE's debut LP turned out to be a pleasant surprise. Striking is the screaming voice of David DeFeis which you can compare best to Rob Halford." *Megabeton (Holland)*

"Jack Starr of VIRGIN STEELE has a guitar style somewhere between Richie Blackmore and Jimi Hendrix. His superfast, sustaining style is well supported by the thoughtful bass playing of Joe O'Reilly and the tight drum work of Joey Avazian." *Muziekkrant (Holland)*

"VIRGIN STEELE contains red hot metal played with conviction and determination and above all CLASS." *Metal Health (England)*

"DeFeis & Starr of VIRGIN STEELE are the only guitarist-vocalist duo that rival Plant & Page in the glory days of Zeppelin." *Rockerilla (Italy)*

VIRGIN STEELE



Photo by: William F. Pickering

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by Andy Secher

During the spring of 1970, a song appeared on the normally conservative confines of AM radio that quickly decimated the pop competition with its fiery vocal and instrumental attack. That song, *All Right Now*, brought to the attention of American rock fans a versatile and talented band called Free, that seemed to capsulize the vitality of the rock form in every note they played.

"We were just a bunch of kids who loved rock and roll and the blues," Free's drummer Simon Kirke said. "When we got together the oldest of us was 20, and while that might have been the reason we had a great deal of inner turmoil, it also helped us sacrifice just about everything for the music."

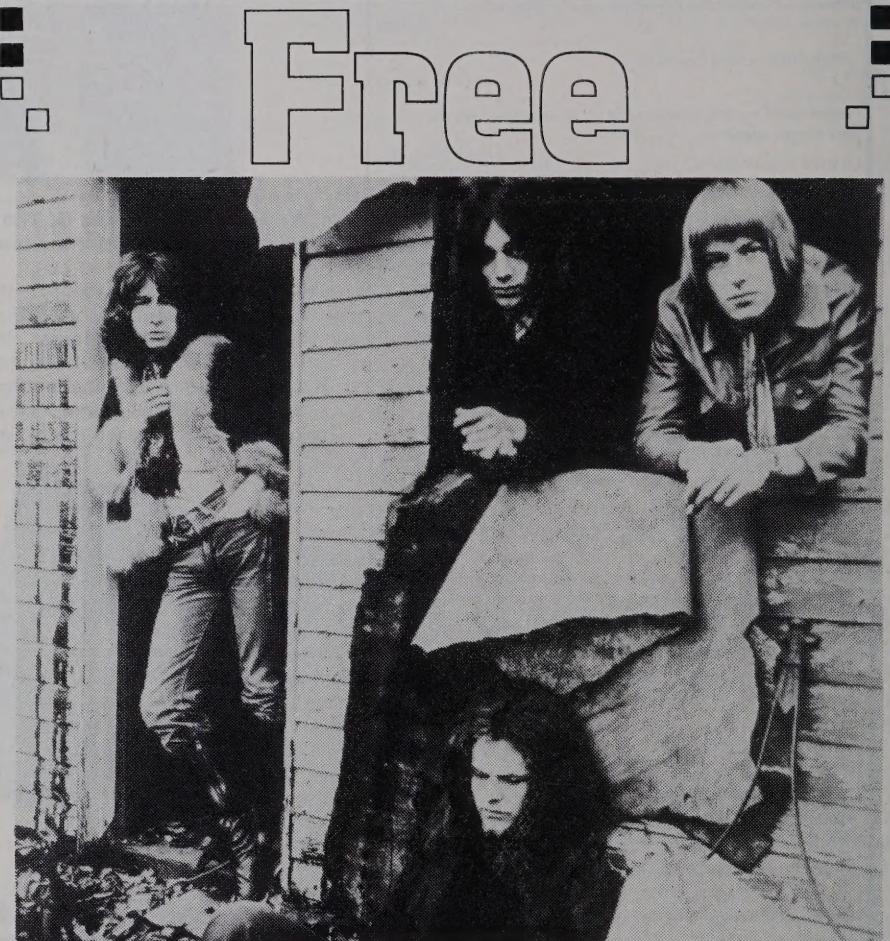
Free's music possessed a latent hostility that seemed to find a natural audience with those caught in the "teenage wastelands" of America and Europe. They compressed the often meandering approach favored by so many bands of the era into a pulsating, electric sound which brimmed with blues power and rock excitement. Their music was presented on a gut level, and they delivered their musical punches with unerring accuracy. During their brief career (1969-1973), Kirke, vocalist Paul Rodgers (who together would later form Bad Company), bassist Andy Fraser and guitarist Paul Kossoff united to create a sound that has remained as vibrant today as it was more than a decade ago.

"I went back and listened to some of the old stuff the other day," Kirke said. "It really was good. There was a purity to what we were doing that was very special. We weren't that concerned with making hit records, and we weren't jaded by the industry — we just wanted to keep everything as simple as possible."

In fact, Free's music was a celebration of rock's inherent simplicity. They created a series of stark, gripping tunes such as *Fire and Water*, *The Stealer* and *Little Bit Of Love*, which in their volatile yet unassuming musical posture gave the listener a rare view of rock stripped down to its skeletal basics. At a time when such titans as Hendrix and Clapton were demonstrating spellbinding instrumental virtuosity, Free chose to filter out rock's most basic elements and dispel any unneeded excess. Each song they played seemed to be filled with an eloquent despair, as if the weight of

LEGENDS OF ROCK

"We were just a bunch of kids who loved rock and roll and the blues."



Free (left to right): Paul Rodgers, Andy Fraser, Paul Kossoff (seated), Simon Kirke.

the world rested on their shoulders.

"At first we were blues fans, but after a while, we began to really feel the blues," Kirke explained. "As we became more successful, we seemed to have more and more problems. Koss got into drugs (which eventually killed him), and we were always at each other's throats. It did give the music a certain passion, though," he laughed. "There's nothing that can replace trouble when it comes to playing the blues."

Free's style was unique in its blues passion, yet the simplicity of their approach belied the complexity of their songs. Kirke would lay down a rudimentary beat, followed by Kossoff's high-pitched guitar wails and Fraser's wall-shaking bass outbursts. Their instrumental barrage set the stage for Rodgers' gut-wrenching vocals, which one British critic called "the

single most exhilarating sound in the annals of rock."

Rodgers' style could be both blatant and soothing. He epitomized the band's musical philosophy by appearing to have a love/hate relationship with every note he sang. "Paul was, and still is, incredible," Kirke said. "I can't imagine a vocalist that's come along in the last 10 years who hasn't been affected by what he's done."

Free was everything that rock frequently promised to be, but too infrequently was. Their odes of unrequited love, of men with "burning hearts" who came on "midnight trains" to "steal your love" reflected the most basic and primal urges. They were the hunters, the purveyors and guardians of rock's most basic elements — Free was fire and water. □

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Heavy metal happenings

by Andy Secher

Anastasia Pantelis/Kaleidoscope



Def Leppard's Joe Elliott: His recent vocal problems turned out to be less severe than first feared.

Def Leppard's vocalist Joe Elliott admits that he was "scared to death" when his voice began to give him trouble in the midst of the Lep's recent U.S. tour. Joe had suffered with painful vocal nodes a few years back, and while British doctors had assured him that he had completely recovered, when he began suffering bouts of laryngitis he feared the worst. "Thankfully the condition turned out to be not that serious," Joe reports. "We had to take off a couple of weeks, but it could have been much worse. Every time my voice goes, I think, 'Oops, there goes the old career.'"

By now you probably noticed Ozzy Osbourne's new "frosted blond" look. It seems that a few months back, when the Oz went to Los Angeles to play the

US Festival, he visited a noted hair stylist who, according to Ozzy, "tried like hell to make me look beautiful." He styled Ozzy's hair ("He didn't shorten it," Ozzy insists) and turned it from its natural mousey brown color to what Ozzy called "hooker blond."

Also on the Ozzy front, rumors continue to abound that Osbourne is considering releasing a special live album featuring the work of the late Randy Rhoads. Originally these tracks were supposed to appear on **Speak Of The Devil**, but due to certain record company problems, the Rhoads tapes were shelved. According to Ozzy, "I've wanted to release those tapes for a long time — they're fantastic. I'm only waiting for the right opportunity. Hopefully, it will be soon."

Scorpions' recently completed recording sessions proved to be "very exciting," according to vocalist Klaus Meine. "We recorded in Abba's Polar Studios, which are in Sweden. We had never spent that much time in that country before, and it proved to be very interesting. They have daylight almost all the time, and for people like Rudy (Schenker) that means spending a lot of time in the local pubs. We really didn't sleep that much. But before anyone gets the wrong idea, let me say that we spent most of our time in the studio working on the album."

Judas Priest have returned to the Spanish island of Ibiza to begin work on their next album. Why would the band pick such an out of the way spot? According to guitarist Glenn Tipton, "We feel very comfortable there. We've done a lot of work there in the past, so we know what to expect. It's helpful to feel at home in the studio so you can channel all your attention into the music. Otherwise you're wasting

time and energy on getting acquainted with your surroundings and facilities." The band hopes to have the album out in time for Christmas.

Former Rainbow and Michael Schenker Group vocalist Graham Bonnet has formed a new band and is currently in the studio working on an album. The guitarist for Bonnet's fledgling aggregation is Swedish-born Yngwie Malmsteen, a hotshot ax-slinger who had been laboring with the Los Angeles heavy metal band Steeler before joining Bonnet. Ironically, Malmsteen had also been recruited by Ronnie James Dio (before he chose Vivian Campbell) and former UFO singer Phil Mogg, who is also in the process of forming a new band. "I'm very excited about the group," Bonnet said. "I'm looking forward to leading my own group for a change."

For those of you who think that the only things that go along with rock and roll are sex and drugs, Saxon says you've got another thought coming. While Biff and the boys are ardent advocates of sex ("It's what makes the world go 'round," according to the Biffer), all the group members imbibe



Linda Matlow

Edward Van Halen: What was his first instrument?

on nothing stronger than tea. In fact, during their current American tour, each dressing room is stocked with a minimum of 100 tea bags, along with two jars of maraschino cherries. "We love to invite some of the young ladies in the crowd back with us for a spot of tea and a few cherries," Biff says with a sly smile. "They go very well together."

According to **Happenings'** London snoop Jack the Ripper, it looks like Jimmy Page may be gearing up for an

Letter of the Month

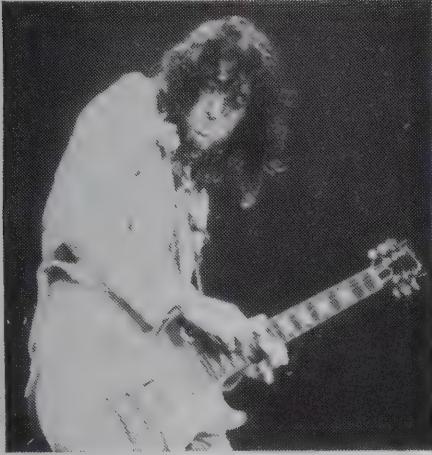
Dear Andy,

I'm a Kiss fanatic. When I say that, I mean it — I flew from my home in Omaha to New York just to sit outside the band's recording studio and meet the guys. It was worth it — they're great. Gene Simmons even took me to dinner. I was so excited I couldn't even eat! I have a problem, though, with the way they're reacting to Space Ace Frehley. They act like he doesn't even exist anymore, especially Paul Stanley. Now I know that Ace is no longer a member of the band, and that he's had some run-ins with the law, but why should the band turn their back on him? He's still the Space Ace and he always will be.

Ken G.
Omaha, NE

Dear Ken,

I don't think the members of Kiss consciously have any animosity for Ace. In fact, all of them go out of their way to wish Ace luck with his future projects. Rumor has it that Ace's parting from the band wasn't as smooth as it could have been, however, and some band members took a little offense to Ace leaving what he then viewed as "a sinking ship." Now that Kiss is once again flying high, let's hope that any hatchets can be buried peacefully.



Jimmy Page: He may be gearing up for an album and tour.

album and a tour. "He's been working with a wide assortment of musicians over the last year, and he even went on stage with Eric Clapton a few weeks ago," Jack reports. "He's done some recording with African tribal drummers, and I've heard that he's even used steel drums on one song. I don't know when and if these recordings will ever be released, but Page has told me that he wants to get a band together and get on the road. I think the success of Robert Plant's solo career has inspired Jimmy. He and Robert are very close, but Jimmy has always been a very competitive person."

German metal merchants Accept have decided to continue despite the on-again-off-again status of vocalist Udo Dirkschneider. The band is currently in the studio working on their next vinyl

opus. There's still no word if that album will be distributed in the U.S.

Triumph's Rocket Rik Emmett reports that their recent world tour was the most successful in the group's history. "We were able to play a lot of places we had never been to before. And in the places we returned to we were able to play bigger halls," Rik says. "It was very exciting. We felt like we got over a big hump on this tour. Sometimes it seemed like we had an uphill struggle in some parts of North America, but now we feel confident that we can go into any city and attract a crowd."

Aerosmith has finally entered the studio to begin work on their next album. "We took our time because we want to do this thing right," said vocalist Steve Tyler. "Once we get going we move along real fast. We can get an album done in a couple of weeks if we put our minds to it."

English hard rockers Diamond Head insist that they're planning on coming to America to tour. "We're ready to go on the road in the States," lead vocalist Sean Harris said. "We've heard so much about America over the years that we're really anxious to get going."

Kiss' Gene Simmons and Paul Stanley still aren't totally comfortable with their no-makeup look. "It may take a little bit of getting used to," Paul admitted with a sly grin. "But when

you've got such a pretty face it's a shame to hide it."

Heavy Metal HeadsScratcher

Before he became one of rock's premier guitar-slingers, Edward Van Halen had mastered another instrument. What was Eddie's first instrumental conquest?

ANSWER TO LAST MONTH'S 'SCRATCHER: In addition to their present personnel, members of AC/DC have been drummer Phil Rudd, vocalist Bon Scott and bassist Mark Evans.

Keep sending those letters to me. I love 'em and I read every last one. I'm sorry that we can't answer all of them, but we've been receiving over 1,000 letters every month. We want more! Send them to me at: **Heavy Metal Happenings**, c/o **Hit Parader**, Charlton Bldg., Derby, CT 06418.

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QUIET RIOT'S Rudy Sarzo

Each month *Hit Parader* takes a rock star back to his old neighborhood. This issue we travel back in time with Quiet Riot's Rudy Sarzo.

by Georgia Khatzis

Rudy Sarzo has spent most of his life on the move.

"I came to this country from Cuba when I was nine years old," he explains. "Castro had just come into power."

His family settled in Miami, Florida, for two years before migrating north to New Jersey. It was during this time that the Beatles made their initial American appearance, and Rudy was bitten by the music bug.

"That was my first big musical shock," he stated enthusiastically. "It was exciting for me as a kid from New Jersey to have them play in New York. This was about the time I bought my first Beatles catalogue guitar."

Rudy's stay in New Jersey ended when his family moved back to Miami. There, Rudy discovered he wasn't alone in his musical aspirations. "Every kid on the block had a band," he recalled. "In every neighborhood there was a group. Instead of having gangs we had rock and roll bands. At that point I didn't even know how to play chords. All I knew was how to play lead. Someone explained to me that playing bass was like playing lead through the whole song."

Rudy stated his reasons for becoming

a rocker were not unlike those of other musicians. "I was a chunky, sexually depraved kid and the reason I got into music was because of the girls. I'm still sexually depraved," he chuckled devilishly.

If women were the main reason for his becoming a musician then one of his first professional gigs, playing in a house band for a topless club was a pleasant surprise. Rudy remembers being "so excited I could hardly play" by the jiggling distractions.

"That was the best gig I ever had. How can you top that? Playing for naked girls every night, sharing the same dressing room..." His voice drifts off.

Rudy insisted that his early life was dull, in marked contrast to the wild rock and roll lifestyle he's now grown accustomed to.

"It was boring being a kid. High school was boring. I never got into trouble. I never saw any reason to. I graduated, went to college for a couple of years, studied mass communications. It was all boring," he stated emphatically.

"My biggest achievement actually was getting out of Florida and going out on the road — just me and a couple of friends against the rest of the world. Not until then did my life become interesting."

Rudy roamed to various cities, donating his services to several aspir-

ing bands before drifting west to Los Angeles in 1978. He soon joined forces with Quiet Riot, a band featuring the mercurial talents of guitarist Randy Rhoads. One year later, they temporarily disbanded. But, Rudy wasn't off stage for long. He became Angel's bass player for a few months, and then, due to Rhoads' recommendation, was offered a job in Ozzy Osbourne's band.

"It was great playing with Ozzy at the start, watching the whole thing take off — especially for Randy and me because Tommy Aldridge had been with Black Oak Arkansas so he'd seen fame before, and Ozzy obviously had with Black Sabbath. For me and Randy to suddenly go from nowhere to somewhere, was very exciting. If I had been alone I would have been the only geek on stage going 'God this is great!'"

For Rudy, that's all there is in life — going out on the road and performing.

"It's a lot of fun on the road, especially now that Quiet Riot is doing well. But the best and easiest part is getting up there on that stage. It's just great for us to finally achieve success. I have never said I deserved success, but it's fine with me if it comes along."

With the acclaim given Quiet Riot's **Metal Health** LP, Rudy Sarzo has his work cut out for him. His life will never be boring again. □



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The Slickest

Dude in Rock

POLL RESULTS

Lynn Goldsmith/LGI



Loverboy's Mike Reno: "Playing with this band is like being in a three-ring circus."

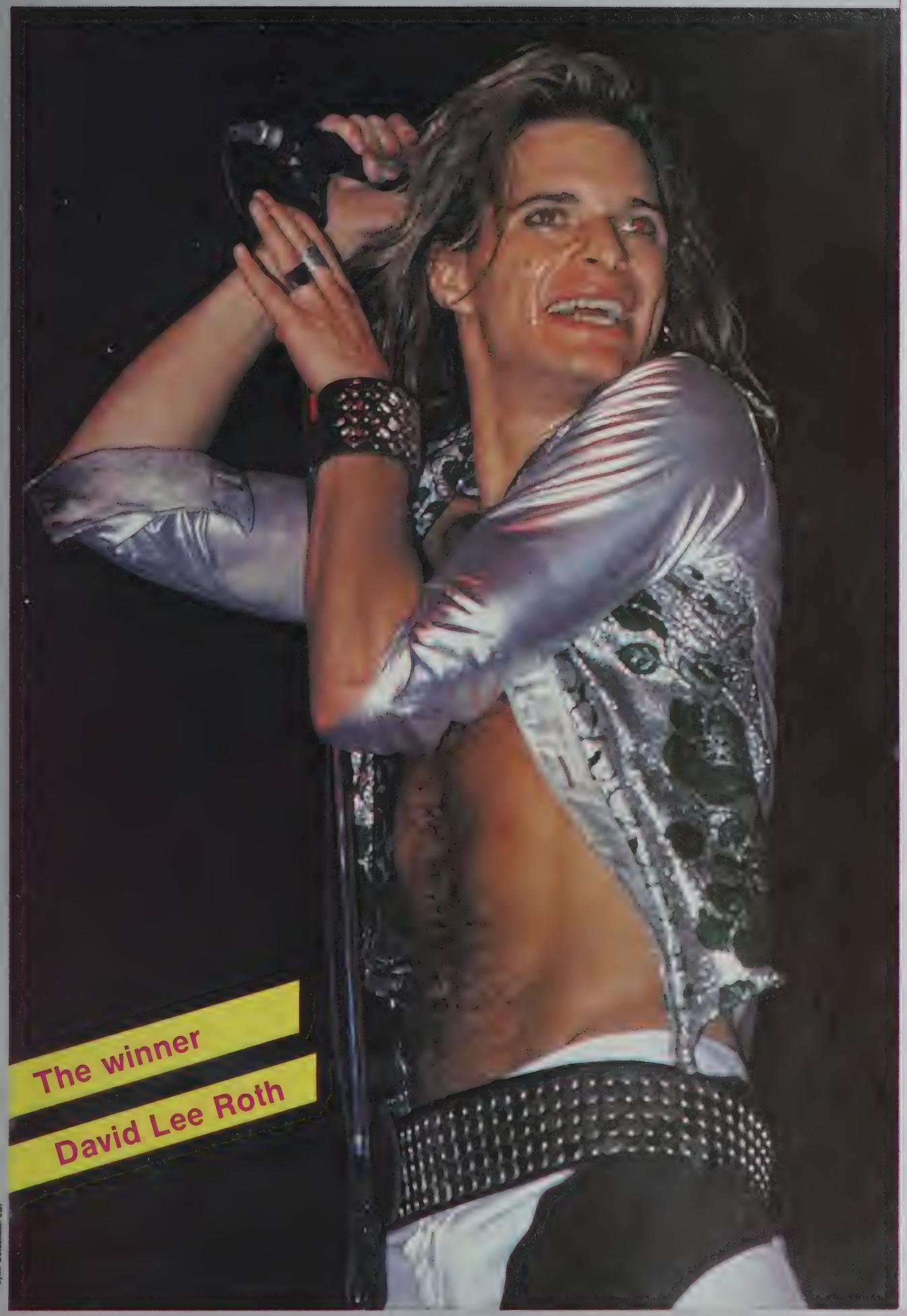
Hit Parader Readers Choose Their Favorites.

In the September issue of Hit Parader we asked our readers who is the slickest dude in rock and roll? In the months that have passed, we have been literally deluged with thousands of ballots proclaiming who you, the Hit Parader readers think is the slickest dude in rock. You may or may not agree with those who finished at the top of our poll, but remember that over 20,000 of your fellow readers voted for their favorites — so take your complaints to them!

1. DAVID LEE ROTH (5,187 votes)

It should come as little surprise that Van Halen's inimitable blond bombshell, Mr. David Lee Roth, came out atop our Slickest Dude In Rock survey. After all, in the last year Van Halen has appeared in front of over two-million fans worldwide — including 300,000 at the infamous US Festival last May. To many, Roth's lionine good looks, raspy vocals and split-legged leaps are the key to VH's continued success.

"I got a lot going for me," DLR said with typical bravado, "but I don't flaunt it. I take a lot of pride in what I do, and the whole point is to make sure that people get off on it. Obviously, they do."





Robin Zander: "I'm tired of being cute."

2. OZZY OSBOURNE (3,234 votes)

"I think it's fuckin' hilarious that some people consider me a sex symbol," the one and only Ozzy Osbourne exclaimed when informed of his second-place finish in our Hit Parader poll. "When I was younger I got into music because I couldn't get women any other way. Now that I'm happily married, I've become the object of adolescent fantasies. I find it very funny, but it's also very rewarding. I'm sure that a lot of people, especially the guys, voted for me because of my stage show and my image. They don't give a shit about my sex appeal."

3. JOE ELLIOTT (2,783 votes)

When you're the front man for the hottest hard rock band in the world, it's difficult to stay out of the public eye. Def Leppard's Joe Elliott, however, is still a little shy when it comes to discussing his audience appeal. "I love to perform, but sometimes when the girls throw flowers on stage I find it a little strange," he said. "I've learned to enjoy it, though. The response the crowds have given us has really been greater than anything we ever expected."

4. K.K. DOWNING (1,822 votes)

"The image gets to everyone," Judas Priest's K.K. Downing said with an ever-present smile. "The leather, the studs, the guitar — they all work together to create a very compelling picture. It took us a long time to get the proper balance between the music, the outfits and the

image, but we've been able to blend them in a very creative and entertaining way. I'm glad so many people appreciate what I do."

5. BILLY SQUIER (1,345 votes)

Billy Squier has always known that the way a band looks can be just as important as how it sounds. "I remember when I was in Piper, we started looking for musicians who looked good — the fact that they could play was almost secondary. I realized that approaching music like that was a mistake. That's why when I went on my own I always placed the music before anything else. Ironically, the band I have now looks great and sounds great, and all I was looking for were quality musicians."

6. ROBERT PLANT (1,116 votes)

Despite his increasing age, and the fact that he hadn't appeared on stage for over four years prior to the start of his recent U.S. tour, Robert Plant remains one of the most admired forces in rock history. His work on *The Principle of Moments*, as well as the incredible success of his road venture, have proven that Plant's hard rocking style remains timeless and ageless.

7. BRUCE DICKINSON (978 votes)

"I still have a bit of trouble relating to American audiences," Iron Maiden's leather-lunged vocalist Bruce Dickinson said recently. "They respond to different things than audiences

back home in England. Sometimes they'll react incredibly — they'll do literally anything you tell them — and at other times, they'll just sit there like they don't know what to do. I'm learning to relate to American fans better, though. Sometimes they just need a bit of encouragement."

8. RIK EMMETT (951 votes)

Guitarists fared a poor second to vocalists in our Slickest Dude poll, but that fact didn't seem to bother Triumph's axe-slinger Rocket Rik Emmett. "I do a lot of singing with Triumph, so perhaps that's one of the reasons I finished so high in the survey. But it seems that most of the time the guys are into the guitarists and the girls are into the singers. Maybe that's why so many singers finished at the top of the poll."

9. SAMMY HAGAR (874 votes)

Rock's man in red, Sammy Hagar, loves the fast life. His songs are filled with images of Trans Ams, loose women and good times. Sammy swears he lives the life he sings about. "How could I make up all that stuff?" he asked. "My music and my life are the same thing. I'm not one of those guys who puts on an act when he goes on stage. What you see and hear is me — that's the only person I know how to be."

10. JOE LYNN TURNER (832 votes)

"I'm just beginning to let myself go on stage," Rainbow's Joe Lynn Turner explained. "When I

first joined the band I was a bit affected by Ritchie Blackmore's image. I thought I had to give him a lot of room on stage — I didn't want to get in his way. But then I found out that Ritchie wanted me to take more responsibility during the shows. That's my job."

15. STEVE PERRY (507 votes)

"I guess I look vulnerable, that's why people react to me," Journey's Steve Perry said. "Journey has a very broad-based appeal

because our personalities and music cover a wide range. That's a very healthy situation. What's made me laugh over the years is when people have called us a 'faceless' band, yet there are 20,000 fans at every show screaming our names. Evidently those people know who we are." □

11. ROB HALFORD (793 votes)

The only band to place two members in the Top 15 of our Hit Parader poll was Judas Priest, with vocalist Rob Halford joining K.K. Downing as fan favorites. Rob didn't mind finishing second to his six-string sidekick. "We're a band. There's no star in this group — we're all concerned with making music. I'm always thankful for response from our fans, and I'm very happy that K.K. and Glenn (Tipton) get their share of attention too. It makes us one big happy family."

12. ROBIN ZANDER (624 votes)

"I'm tired of being cute," Cheap Trick's Robin Zander joked as he carefully adjusted his jacket before going on stage. "Actually, I love being able to get people to scream and move out of their seats. Of course that has more to do with the music than it does with me, but Cheap Trick has always been a very visual band, and our different appearances have always played a major role in our success."

13. STEVEN TYLER (581 votes)

After more than a decade atop the rock treadmill, Aerosmith's Steven Tyler remains one of the most recognizable faces in rock. With his large pouting lips and long dark hair, Tyler knows that his face is his fortune. "Yeah, I always liked the way I looked," he said with a smile. "I've always been a fan of rock and roll, and I know that looks can be as important as music in getting a band noticed. I don't think my looks have ever hurt this band."

14. MIKE RENO (569 votes)

Loverboy's Mike Reno finds performing to be "like a three-ring circus. I love every minute of it," the brown-haired singer/guitarist said. "There's a certain excitement you get on stage that you just can't find in the recording studio, no matter how hard you try. Sometimes I wish we could record all our albums on stage. That would be a novel way of approaching it — but it sure would be fun!"

▷
Sammy Hagar: "I'm not one of those guys who puts on an act when he goes on stage."



LARRY FALCON



IRON MAIDEN

Exclusive Steve Harris Interview

"The stories that I run the band are not true."

by Andy Secher

In many respects, bassist Steve Harris is the force that keeps Iron Maiden's heavy metal steamroller charging ahead at top speed. As the band's founder and principle songwriter, Harris (who one British writer jokingly dubbed "the commandant") has been known to maintain a firm grip on every aspect of Maiden's career. As we sat talking in the New York offices of the group's record label, however, Harris was far from the demanding, ominous figure that one might have expected from his press clippings. Rather, with his quick sense of humor and surprisingly soft-spoken delivery, Harris proved to be the antithesis of the hard-nosed businessman depicted in the English music papers.



Vocalist Bruce Dickinson: Contractual problems prohibited him from writing songs for Maiden prior to *Piece Of Mind*.

Hit Parader: Steve, it's been said that Iron Maiden is in many ways your band. How true is that statement?

Steve Harris: We're a group of five individuals who all contribute to the music — that's about it. The stories that I run the band are not true. I have been in the group since the beginning, so there is a sense of my adding an opinion to most decisions, but I surely don't run things.

HP: But, you've always written most of the band's material, so you do play a major role in shaping the Maiden's sound and style.

SH: That's true. But on *Piece Of Mind* there was a great deal of material contributed by the other band members. Bruce Dickinson wrote

some excellent things, and Dave Murray and Adrian Smith both contributed heavily. Iron Maiden is far from a one-man operation. In the past I wrote a lot of the material, and many of those songs helped create our image, but now we have a number of very good songwriters in the band.

HP: You've stated in the past that your fascination with horror movies prompted the writing of tunes such as *Children Of The Damned*. Did you foresee the charges of "satanism" arising from your interest?

SH: Absolutely not. I find those charges totally absurd. When I was growing up, I had a lot of interest in horror films, and that interest has carried over to today. There are more

movies of that genre being made today than ever before. Our type of music lends itself very well to that kind of imagery. It's fun to write songs about topics like that. Mythology and horror movies tend to work very well in a metal context.

HP: How have the protests of religious organizations and legislative groups affected the band?

SH: Not very much at all. At first we all found the devil thing rather funny. But after a while it became a big pain in the ass. We got a lot of press out of that, and we probably could have gotten a lot more; but we're much more interested in getting recognition for our music.



Laurie Paladino



A dynamic photograph of Steve Harris, the bassist of Iron Maiden, captured during a live performance. He is shown from the waist up, leaning into his purple electric bass guitar with intense energy. His mouth is wide open, suggesting he is singing or shouting. He wears a black and white horizontally striped long-sleeved shirt and dark trousers. A red and yellow wristband is visible on his left wrist. The background is dark, typical of a concert stage, with some blue stage lights visible.

Steve Harris: "I'm very happily married, so that eliminates a lot of road temptations."

HP: On *Piece Of Mind*, you've toned down the devil issue. You seem to have replaced it with more of a science-fiction approach, such as *Quest For Fire* and *Flight Of Icarus*.

SH: That wasn't really intentional. The song topics are just a little more expansive this time. When I saw the movie *Quest For Fire* I was inspired to write a song about it. Originally I thought it might have to be an instrumental track (laughs). After all, that movie didn't have any dialogue. But there was no conscious decision to stay away from the devil debate. We enjoy a good fight every now and then, but we were more concerned with furthering our career than standing up for a cause. We have no particular interest in the devil, so we figured we may as well move on lyrically.

HP: Bruce Dickinson wasn't able to contribute songs to *The Number Of The Beast* due to some legal technicalities. How did Bruce's availability change the group's approach on the new album?

SH: It took a lot of pressure off of me. I love having other people in the band write material, because it expands our scope. I also get a kick out of playing somebody else's song. Sometimes that can be more fun than playing something you've written yourself. Having different songwriters gives the album a more distinct personality. Some people thought the last album was a concept album — which it wasn't — because of the lyrical content. *Piece Of Mind* has more varied songs, which is one of the album's strengths.

HP: As the band's bassist, you work more closely than anyone with the drummer. How did the switch from Clive Burr to Nicko McBrain affect you?

SH: Clive and I had played together for nearly four years. You develop a very tight rapport after that length of time. I was a little worried about fitting in with Nicko at the beginning, but he's such a good drummer that we started jelling virtually from the first day. After a few days in the studio, and a couple of live gigs, we felt like we had been playing together for a long time. It felt very natural.

HP: You've been on the road in America for the last few months. How has everything been going?

SH: Actually, things have gone better than we could have hoped for. We had never headlined a complete Stateside tour before, so we had a few questions in our minds when we first started. But after the first few gigs, after we saw the reaction the fans were giving us, those doubts faded away. We're at a halfway stage, in that we're too big to serve as a 'special guest' for anyone, yet because we

don't get much radio airplay, certain sections of the country weren't that familiar with us. Thankfully, we've had a great deal of success virtually everywhere we've played.

HP: Obviously, when you're on the road that long, you've got to have some off-stage diversions. What do you do to relax?

SH: Well, I'm very happily married, so that eliminates a lot of possibilities right there! What I like to do is go to clubs and see local bands — especially if they're good rock and roll groups. I'm not into disco, so I go to rock clubs. One of the problems I've been having lately is that I've been recog-

"At first we found the devil thing to be rather funny, but then it became a pain in the ass."

nized. I like it when people come up to me and say hello and ask for an autograph, but sometimes I just want to hear the music.

HP: Are there any bands in particular that have impressed you?

SH: There are a lot of good American

club bands, but regrettably, they seem to feel the need to play cover tunes instead of original music. I realize that it's probably the owner of the club who's telling them to play the covers, but I'd like to see them get a chance to play their own songs as well. That's the way a lot of British bands have gotten their start.

HP: Which of the newer British bands do you like?

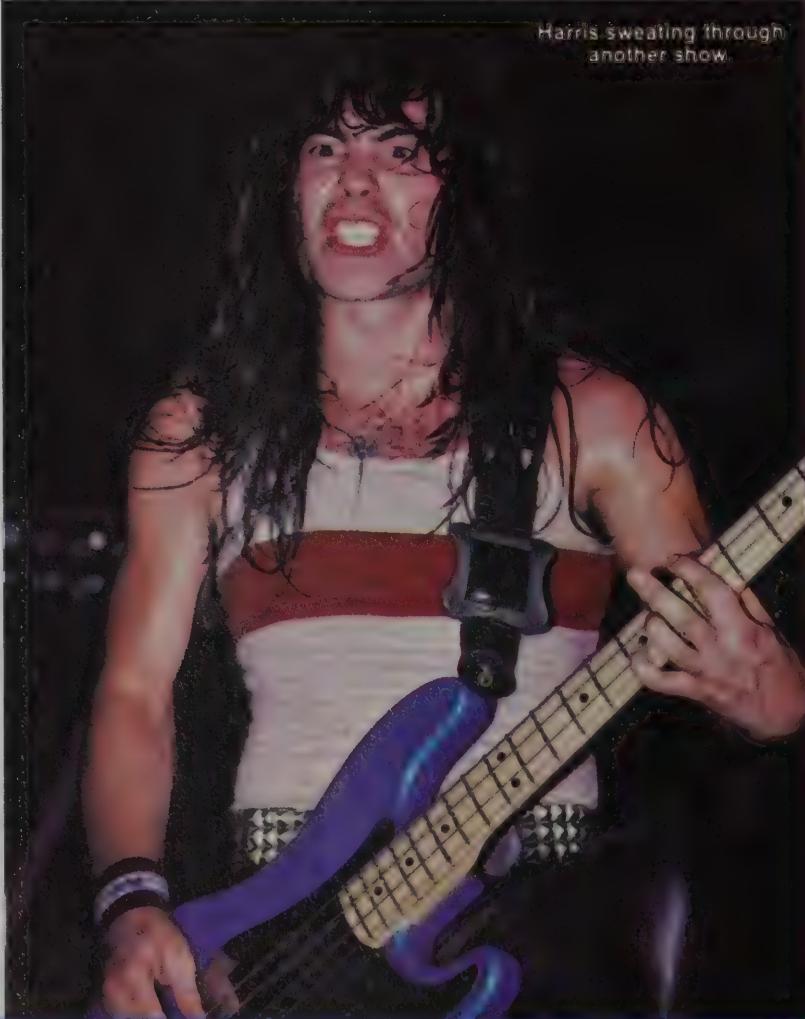
SH: One of my favorites are the Tygers of Pan Tang. They're very interesting. I also like Raven — they remind me of Maiden a little bit. On a more progressive side I enjoy Marillion very much. I was a big fan of early Genesis, and Marillion can be amazingly similar to Genesis in their sound and style.

HP: How do you feel when you see young bands who've obviously been influenced by Maiden?

SH: It is a little strange, but we had our influences — bands like Free, Jethro Tull and Sabbath — so they're entitled to theirs. Actually, I'm very honored by it. I still view us as a struggling young band at times, but obviously those newer bands view us as having become successful at what we do. There's no bigger compliment than that. □

Laurie Paladin

Harris sweating through another show.



Celebrity rate à record

by Charley Crespo

In keeping with her general no-compromise attitude in both music and life, Wendy O. Williams of the Plasmatics is only interested in the hardest and most aggressive heavy metal music available. America's major record companies, however, refuse to put that kind of music on 45 r.p.m. records because that music doesn't get radio airplay. We gave Williams a pile of recent singles and asked her to give us her first impressions.

That's What Love Can Do, **Foghat**

I'm surprised, because I thought they were hard rockers, not a new wave band. It sounds like an over-produced, watered-down excuse for rock and roll.

Gimme All Your Lovin', **ZZ Top**

I like ZZ Top. Richie Stotts, the guitar player for the Plasmatics, told me this is one of his favorite bands. It doesn't really blow my brains out the way I like to see them splattered, but it's a good southern boogie tune. I like something with a little more weight.

The Walls Came Down, **The Call**

I really can't concentrate on it. It's music for robots. It makes me feel violent.

Come Dancing, **The Kinks**

The Kinks had some good records, what was it, 15 years ago? I look forward to the day I can look back on 10 years or so in the music scene. This is vapid compared to what they were doing then. Is it that they blew their load 15 years ago and weren't able to regain it? They were original. They were raw. I don't see how somebody can compromise that. That's the whole problem with music. One band does something new and 1,000 people all start doing the same watered-down things. It's true that the brainwashed don't know that they are brainwashed; people don't see it happening. The Kinks had teeth; they had them knocked out and didn't learn anything from it.

You Are The One, **Con Funk Shun**

Technically, it's better than robot techno-pop. But it isn't pop or rock; this is disco. It's music to

WeNDY O. WILLIAMS



Laurie Paladino

Wendy O.: "This song doesn't blow my brains out the way I like to see them splattered."

distract, to fill up some space in people's lives.

Der Kommissar, **Falco**

I was interested in it because we did our record in Germany. When I think of German rock and roll, I think of Scorpions and a heavy sound. Hamburg was my favorite place, because there are no daytrippers. The people there are 100-percent real because there's no room for daytripping.

Baby Jane, **Rod Stewart**

He's not doing anything sexy, is he? That was a catchy tune, but I could never remember this song. He has a unique style, but this doesn't live up to it. I've always liked his voice because it's gruff. It's acceptable. He's on the wimp side of rock, but he does it with a rough edge.

Can't Turn Back, **Red Rider**

The beginning sounded like a movie soundtrack, like *Chariots Of Fire*, and I couldn't listen to it. *The Deadly Spawn* was more my kind of movie; it started a little slow, but once the little spawn got going, it was great.

Easy Livin', **Fastway**

I like the guitar sound, but it's nothing terribly original. It sounds like a clone band — but it sounds like so many bands, that I can't say who it's a clone of. I can also hear the Motorhead influence, but it has no bite, which was the whole charm of Motorhead — that heavy iron bite.

Ricky, **"Weird Al" Yankovic**

It's a good joke, which to me is what technopop is. My favorite joke record of all time is P. Vert doing *Stickball*.

Reap The Wild Wind, **Ultravox**

I don't like it. What they say is true, it's not volume and sound that hurts your ears, because if you don't like something, it's going to hurt your eyes. This gives me a sharp pain through my head. But I could listen to good hard heavy rock as loud as possible because it makes me feel my blood pumping and makes my body do what it's supposed to do; it makes me feel alive. This makes me feel like shooting myself or running into a wall. □

Record reviews

JOAN JETT AND THE BLACKHEARTS Album

Joan Jett's become a rock icon because the little girls understand — right down to their red high-top Keds sneakers and black-leather jackets. She's tapped a chord, all right, and guilelessly to boot. Joan's a natural. "I know what I am/I am what I am," she sings on *Album*, and that sentiment allows her to get away with just as much as any male rocker, which is no small feat in this macho sport.

Album does not boast a chart-topper like */ Love Rock N' Roll* nor are its covers quite as clever as on the group's earlier efforts. Producers Richie Cordell and Kenny Laguna once again go for the middle ground between heavy metal and bubble gum, mixing down the crunching guitars but leaving in the vocal warts. Jett's off-key singing on the balladic *Why Can't We Be Happy* puts the lie to girl-group comparisons, even as her honesty makes it affecting in a Lou Reed sort of way. Joan no longer seems to be the missing link spanning '50s-'60s Brill Building pop and '70s-'80s crucherama rock.

Still, Jett represents an important female role model, one capable of warbling vulgar phrases in French (*The French Song*), mangling a Sly Stone cover (*Everyday People*), dispensing casually true advice (*Fake Friends*) or performing a Stones parody with a three-word chorus, "You're a scumbag!" (*Coney Island Whitefish*). In Joan Jett's case, attitude is all — and it makes up for any number of musical shortcomings.



DIO *Holy Diver*

SAXON *Power & The Glory*

Two for metal maniacs to judge for themselves. In the one corner, a veritable all-star outfit of hard rock, with the former lead singer of Black Sabbath and Rainbow, Ronnie James Dio, he of the leather lungs, leading a competent quartet which includes one-time Sabs drummer

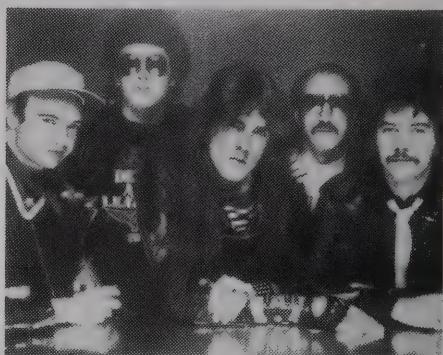
Vinny Appice, ex-Rainbow bassist Jimmy Bain and Irish newcomer, 21-year-old guitarist Vivian Campbell. On the other hand, we have second cousins to Iron Maiden in the U.K. metal sweepstakes — young vets Saxon. And, while both groups adhere to all the time-worn cliches, each offers the journeyman's hard-earned experience and professional approach.



Holy Diver is just what you'd expect from the Man With The Gold In His Throat, although R.J.'s patented high-pitched squeal stays a few decibels this side of offensive. The LP is even, dare I say it, tuneful in spots, particularly on the synth-inflected *Invisible* and *Rainbow In The Dark*. Nothing is too over-the-top, except the conceits, which include a hokey hodgepodge of mythology and typical rock macho posturing. But the Cortland, NY-born Dio inadvertently points up the intersection of metal and Wagnerian opera on the extended finale of *Shame On The Night*, which revives the wonderful fade-out of John Lennon's *I Want You!* The record company bio tells us Dio relaxes by listening to Bach. It's funny how sometimes rock's bombast is merely the amplified underside of classical music's highbrow formalism.

Saxon are youthful; but on their latest, **Power & The Glory**, they are already falling into some mid-age maladies, like extended, slow-build extravaganzas and songs about motorcycles, UFOs, touring and war. The band is starting to move into an MOR/AOR phase, probably looking to duplicate the success of Foreigner/Boston/REO-cum-lately, Def Leppard. There is some fairly fluid guitar work by Messrs. Graham Oliver and Paul Quinn, especially in the studio-inflected riffs on the sci-fi set-piece, *The Eagle Has Landed*. But lead singer Biff Byford demonstrates why you need a screeeamer to get across in HM with his bland, characterless vocals. And none of these guys is even cute enough to capture the pre-pubescent Leppard lovers or scary enough to go after Maiden and Sab partisans. Saxon is

caught square in the middle, which, in purely commercial terms, might not be a bad place to be. Artistically, though, it's nowhere.



LOVERBOY *Keep It Up*

These canny Canadian cock-rockers proudly strut, and well they might, with two platinum LPs their first two times out. On *Keep It Up*, they do the requisite stretching out, incorporating techno-pop synthesizers (*One-Sided Love Affair*), vocoders (*Chance Of A Lifetime* and *Queen Of The Broken Hearts*), funk rhythms (*Passion Pit*) and even a pair of anti-nuke numbers (*Strike Zone* and *Meltdown*). Just like the experienced bar band they are, Loverboy can play in any number of styles, separating them from the metallers capable of little more than a 4/4 beat.

Still, there's plenty of Loverboy's sexual swagger on boasts like *Hot Girls In Love*, but the red-and-black-leather boys begin to show their tenderness in the lonesome-on-the-road ballad, *It's Never Easy*. Loverboy has made no secret of their desire to reach a teenage audience, and *Prime Of Your Life* turns into an exhortation to their young fans to succeed, complete with a paranoid glimpse at the pitfalls.

Loverboy's "make love not war" pop-litcs are as old as the '60s, but their work ethic, careerism and materialist assessment of the hazards and benefits of being a pop star for a living are a perfect reflection of rock's growing new realism.



THE POLICE *Synchronicity*

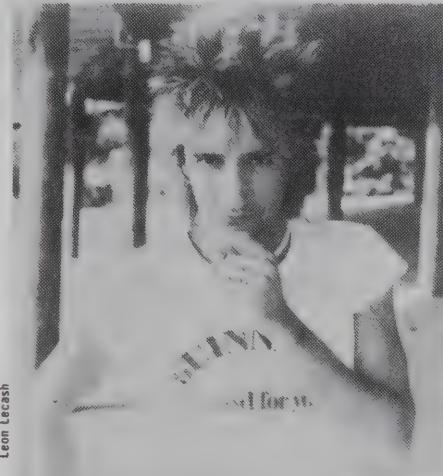
We know the new Police album is important;

Anne Leibovitz

it's been trumpeted at us by the media and the record charts. The summer-long tour of baseball stadiums all over the country further drives home the fact that the Police have arrived. Their latest album comes in 36 different versions, marked by *tres* arty photo collages of Messrs. Sting, Andy and Stewart looking very important.

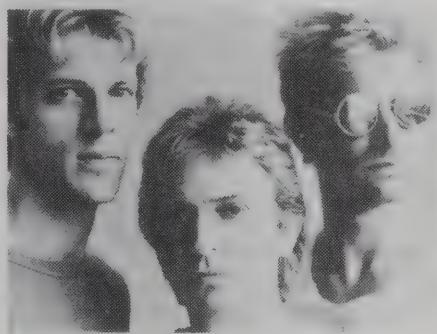
Synchronicity manages to show off the guys' considerable musical talents, though. From Sting's monochromatic but relentlessly commercial *Every Breath You Take* to Andy Summers' Frippian primal scream, *Mother*, and Stewart Copeland's singsong anti-Thatcher ditty, *Miss Gradenko*, the Police set out to display their individual songwriting abilities and succeed. The instrumental eclecticism is downright impressive as well, from the Stinging sax of *O My God* to the squealing prehistoric cries of the Summers guitar on *Walking In Your Footsteps*, one of the LP's various anti-nuke tracks.

All this would be fine if the first honest-to-goodness melodic hook showed up sooner than halfway through the album (on the surprisingly mean-spirited stab at the workaday middle class, *Synchronicity II*). Throughout the record, Sting's in a rather sour, world-weary mood, wrangling 'bout his recent divorce and the general state of the universe, which I wouldn't mind, but the



and Robin Le Mesurier round out the polished backdrop that serves Rod Stewart well.

But well is not good enough for someone capable of touching the heart as Stewart once was. While he's lost all credibility as a rocker (his one-of-the-boys camaraderie is excruciating), Stewart's corny sentimentality is ironically effective on torchers like *Sweet Surrender*, *What Am I Gonna Do* and *Strangers Again*. When Rod sticks to the old-fashioned middle of the road, he is far more tolerable than when he tries to be with it, as on the failed funk of the offensive *Ghetto Blaster*. Rod Stewart is just too nice a guy for this record to be his *Sexual Healing*.



songs aren't quite cohesive enough to compensate for his smugness. The laudable experimentation with ethnic rhythms within a pop context and their patented blue-eyed reggae remain, but the Police have begun to break down into their singular element, and it shows.

ROD STEWART *Body Wishes*

It seems like eons ago that Rod Stewart actually meant something; his hoarse, gravelly voice lending an underdog's plaintive truth to early efforts like *Gasoline Alley* and *Every Picture Tells A Story*. But Rod the Mod hasn't had too much to cry about lately, with a glamorous wife, an apparently happy marriage and a multi-platinum recording career. His distinctive rasp has long since entered the mainstream, crooning the likes of *Maggie Mae* and *Do Ya Think I'm Sexy?*

To Rod's credit, he appears to realize the bind he's gotten into and, on *Body Wishes*, he tries to deal with contemporary issues, like male-female relationships. Of course, he tells us nothing of his own life; Rod's talking 'bout Relationships with a capital R, and all the clichés that implies. Musically, *Baby Jane*, the single, boasts an irresistible Kevin Savigar synth line, while *Move Me* and *Ready Now* are both enlivened by raucous Jimmy Zavala sax solos. Electric and acoustic guitar parts by Jim Cregan

STEVIE NICKS *The Wild Heart*

For some people, Stevie Nicks is the Total Woman: Virgin, vixen, vampira. To others, she is the ultimate hippie mystic, awash in a sea of "oh wow" wanderlust, a character straight out of R. Crumb's underground comix. *The Wild Heart*, Nicks' second solo LP and the follow-up to her multi-platinum debut, *Bella Donna*, offers fuel for supporters as well as detractors.

On the plus side is Nicks' underrated singing voice, constantly strained and wavering — bending, but never breaking, creating a style as recognizable as Rod Stewart. The vulnerably throaty pitch lends emotion to otherwise opaque lyrics; it is flexible enough to accompany (the

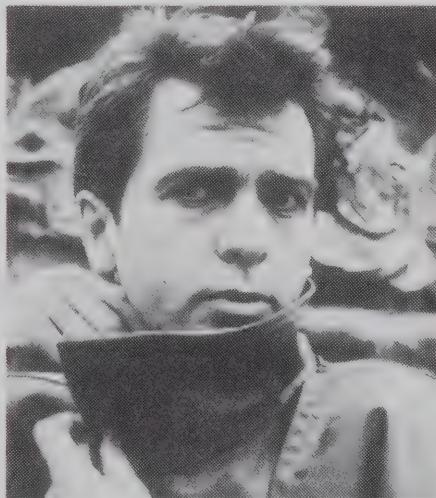


uncredited) Prince on the frisky funk of *Stand Back*, as well as the more languid Tom Petty on the *I Will Run To You* duet. Just as her admirers will tell you, Stevie's got the tools to accommodate many different types of men.

Accommodate doesn't mean love, though. Stevie's whirling fairy queen routine can be casually cruel and her fe-macho posturing pretty dumb, as on the bloated rock braggadocio of *Nothing Ever Changes*. Stevie Nicks is at her most charming when she's not really trying at all, when she's the dizzy blonde of the hook-laden title track or the F. Mac-like *Sable On Blond*, which lends a dark credibility to her unrequited passions and plaints. Now, if only she'd get rid of those gypsy outfits...

PETER GABRIEL *Plays Live*

I suppose everyone's entitled to at least one of these dreaded double-live affairs, and ex-Genesis lead singer Peter Gabriel certainly



deserves the right to showcase his impressive, four-LP solo career. If yer unfamiliar with Gabriel's output since he split his former band, *Plays Live* deftly sums up the man's not-inconsiderable strengths, including an incredible sense of drama and an intense case of white man's burden, brought out in his experimentation with Third World musical configurations. Sprinkle in some strong material — like the wistful *Solsbury Hill*, the tom tom tribalism of *The Rhythm of the Heat*, the eerie displacement of *Shock the Monkey* and the mournful paean to South Africa's martyr, *Biko* — and you have more than enough reason to justify this retrospective.

Critics have recently carpéd that Gabriel cloaks himself in ethnic rhythms and concerns to hide an underlying deficiency. Those methods are laid bare on *Plays Live*. The sometimes labyrinthine studio excursions have been simplified for live communication. Often pictured as a cool, distant performer, the shy Gabriel emerges from his offstage shell in concert, although this album refuses to emphasize that interaction with hyped-up crowd reactions.

Plays Live is not likely to turn Gabriel into this year's Frampton. This Peter's far too quirky for that; his album doesn't solve the Gabriel enigma, it merely restates it. Which makes this two-record disc a well-intentioned holding action. □

Rage

a matter of pride

A New Name, But The Same Hard Rock Sound.

by Rick Evans

In a classic tune from the '60s there's a line that goes "What a long strange trip it's been." For Rage, no line could better sum up their seven-year career. Originally named Nutz, this hard rocking band produced two fine, though neglected, albums for A&M Records before disappearing quietly into the sunset at the end of 1979. Last year, a band called Rage suddenly popped up on the British pub circuit playing the same tunes, and sporting the same lineup as the late, lamented Nutz.

"We felt there was the need for a new beginning," lead vocalist Dave Lloyd said. "We had reached the point where Nutz really wasn't growing, yet we all believed strongly in the music

we were playing. We thought that we should get a new name, and start from square one."

Rallying around the fast-fingered fret work of guitarist Mick Davenport — called by one British journalist "the most overlooked resource in hard rock" — Rage began rebuilding their career. "We knew it was gonna take a couple of albums before we could build some momentum," Lloyd explained. "We did an album last year that really didn't make much of a dent on the American charts, but this one's different. This is the one we think will do it for us."

The record that Lloyd alluded to is *Nice 'n' Dirty* a snarling collection of rockers that seems destined to bring Rage's members the recognition they've been seeking for so long. On tunes like *Long Way From Home*, *American Radio Station* and *Blame It On The Night*, the group has



Rage: "We felt there was the need for a new beginning."

created a sound tailor-made for the FM radio market. "This album is geared for the States," Lloyd explained. "We enjoy making good, loud rock and roll that a lot of people can enjoy. The more people who enjoy it, the better we like it."

"We've worked hard to get where we are today," Lloyd added. "Just being able to still put out albums is a thrill for us. But struggling for success is great; it'll just make it seem that much sweeter when we finally get it." □

Shooting Star

rocking the heartland

Midwestern Quintet Strut Their Stuff On *Burning*.

by Andy Secher

Shooting Star's lead vocalist Gary West is determined to start a new revolution in rock and roll fashions. "I wear pajamas virtually everywhere I go," he stated during a brief break in the

band's current national tour. "I find that they're the most comfortable things to wear. I started wearing them on stage a couple of years ago, and now I virtually live in 'em. It's caused some problems, though," he added with a laugh. "

went into a market recently, and I could hear this little old lady with blue hair talking to her friend saying, 'I wouldn't let my son go running around in those.' I just looked at her and smiled. That's one of the beauties of being a rock performer — you can get away with anything."

Despite his rather unusual taste in clothes, West's soaring vocal work has helped establish Shooting Star as one of the hottest young bands on the rock circuit. On their fourth album, *Burning*, West, guitarist Van McLain, drummer Steve Thomas, bassist Ron Verlin and keyboardist/violinist Charles Waltz have blended influences ranging from heavy metal to classical music into a sound that, as West indicated, "Packs a pretty good wallop."

"This record is something of a concept album," Gary continued. "I don't like that term, but it applies in that we've written about topics that are very close to our hearts. It's a musical documentary about what it's like to be in a rock and roll band. We don't feel the need to play the album from first cut to last in concert, because each song stands on its own individual merit. But there's an extra story there for the fans who listen closely to the lyrics."

One of the most distinctive features of Shooting Star's sound is the high-energy wail of Waltz's violin. Like Robby Steinhardt of Kansas, Charles uses his instrument to create a lush, almost orchestral counterpoint to the band's guitar-heavy sound. "Maybe the violin is indigenous to Midwestern bands," Waltz joked. "Actually, I was always more influenced by guitar players than violinists. I play the violin in a very guitar-oriented fashion. I like to slide on the strings, and that makes an unusual sound. People tell me that the violin isn't a rock and roll instrument," he added with a smile. "Well, this band is very much a rock and roll band, and I'm playing the violin in it — so you figure it out."



Shooting Star (left to right): Gary West, Van McLain, Charles Waltz, Steve Thomas, Ron Verlin.

by Andy Secher

When one thinks of heavy metal groups, such British giants as Judas Priest, Black Sabbath and Ozzy Osbourne instantly spring to mind. In fact, English domination of the metal scene is so great that one could be hard pressed to name any major American HM acts. Y&T's Dave Meniketti insists that his band is out to change all that.

"Breaking in America is our number one priority right now," the dark-haired guitarist/vocalist said as he sat in his San Francisco apartment. "We're already happening overseas. We've played the Reading Festival in England, and our tours have been incredibly successful over there. But

Y&T

we've never had the chance to tour America properly before. This is the right time; America's ready for Y&T's brand of heavy metal mayhem."

The reason for Meniketti's confidence is the band's latest album, **Mean Streak**, a snarling collection of hard rockin' tunes that seems destined to bring Y&T to the attention of America's metal masses. While Dave admitted that the album "may be a bit more commercial" than the group's preceding four LPs, he quickly added that, "We haven't copped out. We may have a bit more melody, but we're still rockin' as hard as ever."

On such tunes as *Midnight In Tokyo* and *Hang 'em High*, Meniketti and bandmates Leonard Haze (drums), Joey Alves (guitar) and Phil Kennemore (bass) have created a series of tunes that mix the guitar fury of classic British metal with what Dave called "a distinctly American flavor." Having recorded the album in L.A.'s noted Fantasy Studios with Chris Tsangarides (Thin Lizzy, Anvil) at the production helm, **Mean Streak** may well be the album to finally bring Y&T their long overdue Stateside recognition.

"It has been a little frustrating never being able to sell that many records in our native country," Meniketti said. "That's especially true when you consider the success we've had in Europe. We have a very strong base of support in the Bay Area, and we know that with the national tour we're on now, we'll be able to break on a national basis. We've never toured nationally before, even though we've been recording since the late '70s (their first two albums were released under the name Yesterday And Today). That's why we're so confident now. We feel that once people get to see and hear us, they'll be hooked."

Playing in front of large crowds is

made in America

"We want to prove that bands from the States can rock as hard as anyone."

nothing new to the boys in Y&T. In fact, two years ago, they toured Europe as the "special guest" of AC/DC, appearing before as many as 50,000 fans at some dates. The experience with AC/DC gave Y&T a renewed confidence in their own skills, as well as supplying them with a lifetime's worth of road stories.

"One of my favorite incidents with AC/DC happened on the very last night of our tour together," Meniketti said. "We figured that they might spring a surprise on us, but we were ready for them. While we were on stage, members of their crew came out and hit us in the face with pies — it was rather hard to keep playing seriously with lemon meringue dripping from your face. They didn't think we'd retaliate because supposedly no band has ever had the balls to fight back.

"Well, they found out we can give as

well as we can take," Dave added. "We waited for them to come out for their encore, and just as the cannons and rockets began to explode at the climax of *For Those About To Rock*, we dropped our pants, picked up our guitars to cover certain 'vital' areas, and walked across the stage. Brian Johnson couldn't believe his eyes. He just broke up laughing! He totally lost his place in the song. Even Angus stopped moving for a second — which I thought was impossible. They loved it though — they're great guys. That's one of the reasons that they offered to let us open some of the shows on their current tour. We're never scared of playing with bands like AC/DC or Judas Priest," Meniketti said with a smile, "because in our hearts we feel we're just as good. Once people come out to see us, they'll believe that too." □



Y&T (left to right): Phil Kennemore, Leonard Haze, Dave Meniketti, Joey Alves.

Dennis Callahan

Pick hi!

by Charley Crespo

Few groups successfully make the transition from being a copy band to playing full sets of original music. Zebra is one act that has undergone that change. Long regarded as one of the top copy bands on both the New Orleans and suburban New York bar circuits, Zebra recently recorded their self-titled debut album and is now ready to join rock's big league competitors.

"We stopped playing covers the day the album came out," explained the trio's singer/guitarist/composer, Randy Jackson. "Up until that time, the kids that came to see us wanted to hear the copy tunes. We would throw in our own songs, but we never wanted to be an all-original band."

"Right before the album came out, we were playing in New Orleans, where we'd played for 10 years. Some of the kids didn't know the album was coming out — they were coming to see the Zebra they knew — so we kept the copies until the very last night. We haven't done any copies since then."

"I don't think there's anything wrong with being a copy band," agreed Zebra's bassist, Felix Hanemann. "It was the fans' decision. We were their choice, rather than us trying to convince them to like our sets. In the

beginning, we were doing David Bowie, ZZ Top, the Rolling Stones, Bad Company, Yes, Montrose and Led Zeppelin, and the Zeppelin got the most response. The more we played it, the more they liked it. We wound up playing about half a set of Zeppelin; the rest was originals and other copies."

By 1977, Zebra was the top dog on New Orleans' club circuit. The band considered moving to Los Angeles or New York to pursue a record deal when a popular group from the Long Island club circuit, the Good Rats, came to New Orleans for a big outdoor concert. Zebra met the Good Rats and were encouraged to try the lucrative Long Island/New Jersey/Connecticut club circuit. The group packed up, left New Orleans and in a few months, became a success on the New York club scene. Zebra spent the next few years working New Orleans for six months and heading to New York for six months.

For several nights a week, year after year, up to 3,000 fans attended each Zebra date. Nevertheless, the record companies expressed little interest in the hard rock trio. While the group had believed from day one that their music was suitable for the record-buying public, the record companies believed the three-man approach and the progressive rock sound initially developed by groups like Emerson, Lake & Palmer, Yes, Rush and the like in the early '70s was passe and

outdated.

"During the time we started to achieve success in New York, disco, punk and new wave were starting to happen," said Hanemann. "Twisted Sister, Rat Race Choir, Zebra and a few other groups were the only ones playing rock and roll. We always played rock and roll because we believed in it. We didn't get horns or dye our hair purple to fit the mode. We've kept the same identity."

"We stuck to our guns and played the club circuit," added Jackson. "I knew we had something going because the kids on the local scene were getting off on the music. We weren't discouraged by what the record companies were telling us, we just waited around to see if they ever came to our viewpoint. Eventually, someone listened."

The world is rocking again, and Zebra is getting national attention with their self-titled debut album and on tour dates with Loverboy and Journey. Comparisons have been made to acts like Zeppelin and Rush, but while the three-piece band admit to being honed on the mighty Zep, Zebra maintain their own identity.

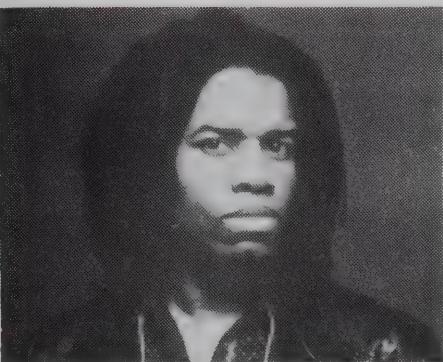
"I view us as a strong, hard-working band with good material," said drummer Guy Gelso. "The music has changes that keep it interesting. We put out a clean image. Stage-wise, we like to get out and play. The real Zebra is live. That's also a plug to get people to come out and see our show." □

ZEBRA



Zebra: "We have a pretty clean image; we're not exactly your druggie heavy metal band."

by Charley Crespo



Eddy Grant was born in Guyana and emigrated to England in the early 1960s. Citing '50s rocker Chuck Berry as a major influence, he learned to play guitar, eventually going professional with a group called the Equals, with whom he recorded for six years. With cash in hand, he bought a record-pressing plant and formed the British-based Ice Records, the first Black-owned record label in Europe. Now living in Barbados, Grant has a string of silver and gold awards from places as diverse as England and Nigeria.

The 35-year-old singer-songwriter has released three LPs in the United States, but it was *Electric Avenue* from his *Killer On The Rampage* album that really launched his career here. More than just a one-hit wonder, Grant has piqued the public's interest with an album of international rhythms and social-consciousness lyrics. This unique vision is channeled by his mastery of guitar, bass, keyboards, trumpet, drums and percussion.

Eddy Grant

Shooting stars



"I'm 22, a good-looking, talented vocalist/songwriter with imagination and determination. I need four guys with the same qualifications."

So read the classified ad placed in a British rock paper by a young man who goes by the name of Limahl. Amidst a series of obscene phone calls, it was this ad that brought the actor/singer together with a quartet of musicians that had been looking for an ideal lead singer. The two parties exchanged tapes, found a common chord and became Kajagoogoo. Limahl then made contact with Nick Rhodes of Duran Duran, and before long signed a management contract. *Too Shy*, from the *White Feathers* LP, became an international hit. But why the name Kajagoogoo?

"We wanted a name that didn't mean anything," says the group's bassist, Nick Beggs. "I thought of something a child would say." □

Kajagoogoo



"We're proud to be American, and we're proud to be a heavy metal band," Americade's vocalist P.J. deMarigny said in describing the New York-based band's musical philosophy. "We do a version of the old Grand Funk tune *We're An American Band*, and when we play that we mean it!"

Mixing such influences as Van Halen, Judas Priest, and the aforementioned Grand Funk, Americade has emerged as a bright new face on the hard rock scene. After playing gigs around the east coast for the last year, deMarigny, his brother Gerard (guitar), Walt Woodman (drums) and Dave Spitz (bass) built a reputation as one of the hardest rocking groups on the local club circuit. After failing to garner much interest from the major record labels, however, the band put out their debut album *American Metal* on tiny Adem Records. On such cuts as *On The Prowl* and *Go For Your Guns*, the band displays what P.J. deMarigny calls, "a love for pure unadulterated heavy metal."

Americade

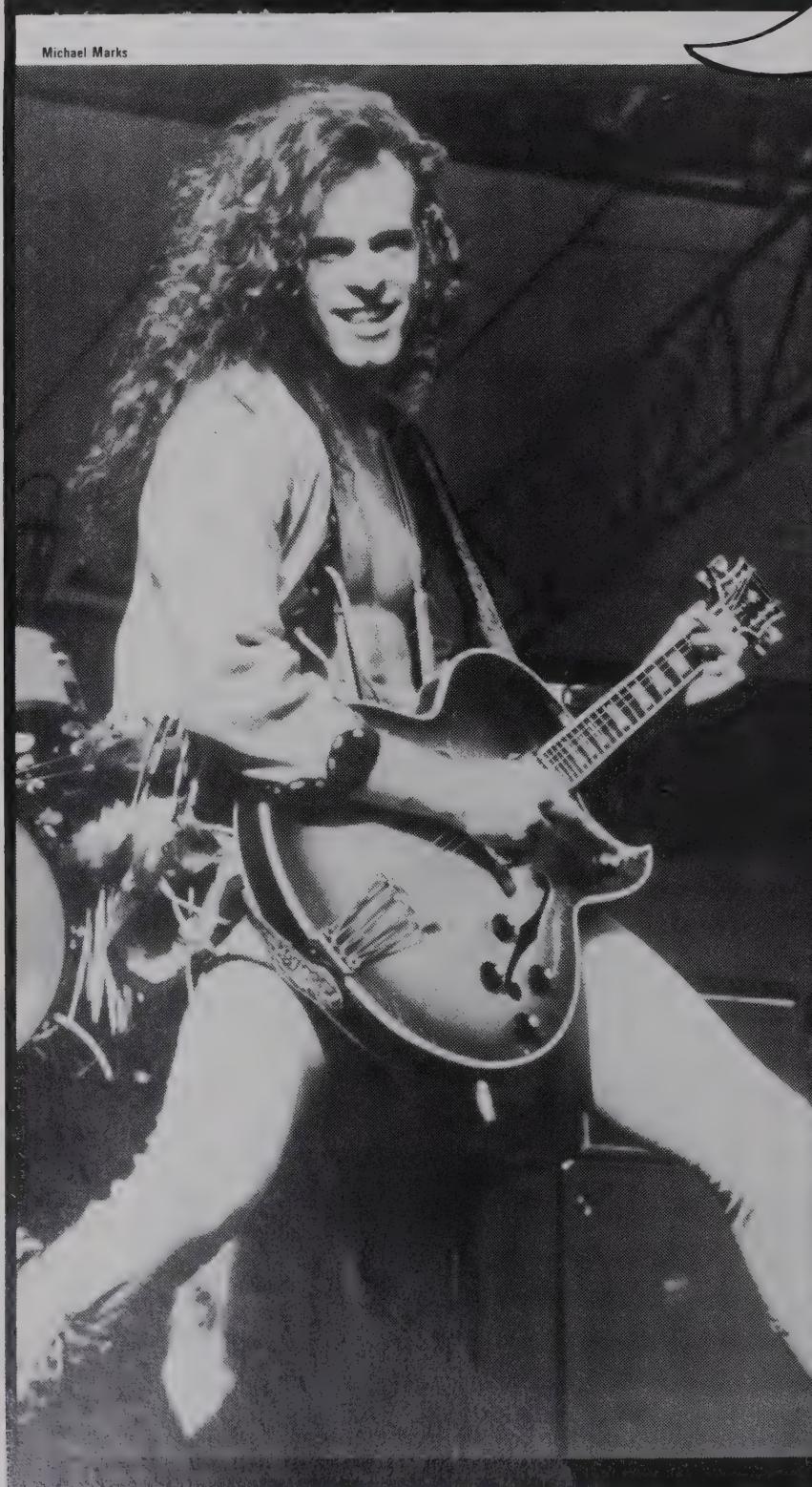


Stephanie Chernikowski

"I've been playing blues guitar for so long, it's the only life I know," says Stevie Ray Vaughan. "I didn't start out doing this to get famous or anything; it's more about what I get out of it and what I can give as a musician. When I'm playing and all of a sudden I realize my toes are all tightened up and I get a chill all the way up my back because of what I just gave somebody and he gave it back — that's the biggest thrill I can get as a player. When I hit that certain note and people start screaming, that's it. That's what the blues does for me."

The greatest guitarist out of Texas since Johnny Winter, Vaughan learned his initial riffs from old blues records, but has since forged ahead. He started playing clubs at age 12 and became a sensation in the Dallas and Austin areas shortly thereafter. Five years ago, at age 23, he met drummer Chris Layton and bassist Tommy Shannon and dubbed them Double Trouble. *Texas Flood* is their first album, but Vaughan's guitar playing can also be heard on David Bowie's *Let's Dance* album. A video of *Love Struck Baby* introduces a new, wider audience to the trio of near-legendary Texans.

Stevie Ray Vaughan & Double Trouble



GUITAR GREATS

Michael Marks

TED NUGENT

by Steve Gett

WHEN DID YOU BEGIN PLAYING GUITAR?: When I was seven years old.
WHY DID YOU START?: I thought it was real sexy.

FIRST TYPE OF GUITAR: My first guitar was an acoustic — my first electric was an Epiphone hollow-body, single-pickup with a natural finish.

MUSICAL TRAINING: Basically I was self-taught, although I did have two years of technical training.

EARLY INFLUENCES: James Brown, Chuck Berry, the Rolling Stones and rhythm and blues in general.

FIRST PUBLIC PERFORMANCE: The Michigan State Fairgrounds when I was 11 years old.

FIRST APPEARANCE ON RECORD: In 1967 with the Amboy Dukes on Mainstream Records.

RECORDING BANDS: Amboy Dukes and Ted Nugent.

OTHER VINYL APPEARANCES: None, other than on the Charlie Daniels *Volunteer Jam* LP.

EQUIPMENT (LIVE): Gibson Byrdland guitar with Fender amps. More recently I've been using Byrlands and Les Pauls with Fender and Marshall amps.

STUDIO EQUIPMENT: Same as above.

MOST MEMORABLE SOLO ON RECORD: *Stranglehold* and *My Love Is Like A Tire Iron*.

OTHER GUITARISTS YOU ADMIRE: Chuck Berry, but tops on my list is Billy Gibbons from ZZ Top. □

RAINBOW full speed ahead

Blackmore And Company Find That Pot Of Gold.

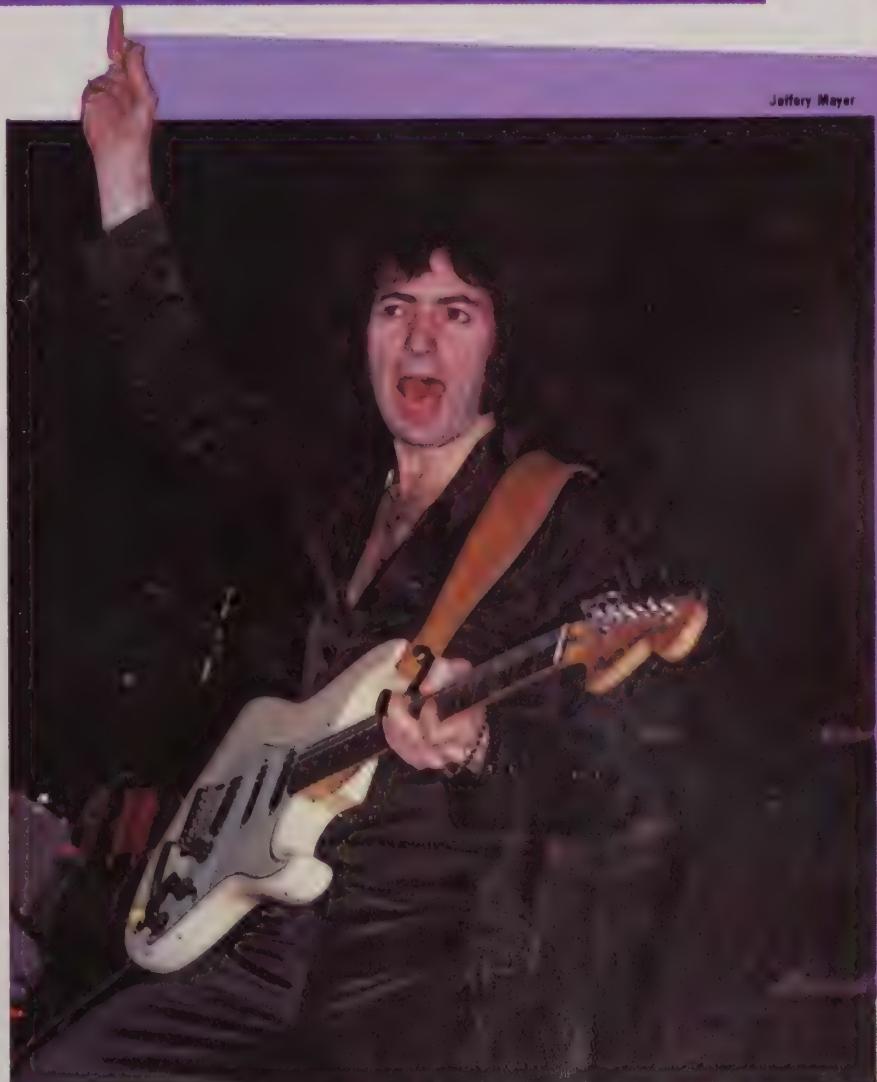
by Andy Secher

Ritchie Blackmore sat quietly aboard one of the countless commuter flights that run between Washington, D.C. and New York. Dressed head-to-toe in black, with a pair of snakeskin boots highlighting his outfit, Rainbow's guitar maestro contrasted sharply with the hordes of business-suited executives who filled the plane's seats. Blackmore was oblivious to their stares, however, as he had his huge "ghetto blaster" turned up high, and a pair of headphones on. "I never tell people what I'm listening to," he said with an impish smile a short time later. "Sometimes it can be Bach, another time maybe it's a cello concerto. I never listen to rock — especially anything I've played on."

Over his 15-year reign as one of rock's premier guitarists, Blackmore has garnered a reputation as one difficult, unsavory character. Despite his image as a demanding and often moody performer, a contention supported by countless backstage punch-outs and a worldwide swath of shattered Stratocasters, as Rainbow's success has grown over the years, the man in black admits to having mellowed out a bit.

"I've come to realize that playing music people can enjoy isn't a sin," he explained. "When I first left Deep Purple and started Rainbow in 1974, I was committed to making music I viewed as challenging.

Regrettably, that style didn't sell too many records. Over the last few albums, we've added more commercial elements to our music and become much more successful.



Jeffrey Mayer

Ritchie Blackmore: "I never listen to rock — especially anything I've played on."

That was true on **Straight Between The Eyes** and it's true on the new one as well."

On the group's latest album, **Bent Out Of Shape**, Blackmore's

incredible guitar stylings have found a way of balancing the more pop-oriented leanings of vocalist Joe Lynn Turner. On such tunes as *Fire Dance*, *Street of Dreams* and

Ritchie Blackmore



Drinking With The Devil, Ritchie's aggressive, no-holds-barred riffs manage to both offset and enhance Turner's more melodic, though no less exciting, efforts. As the band's producer and bassist Roger Glover explained, Joe's emergence as one of the band's principle songwriters has helped give Rainbow an even more accessible sound.

"Joe worked with Ritchie on almost all of the songs," Glover said. "In the past I had done quite a bit of the writing, but Joe's a great songwriter, and since he's the singer, it makes it easier for him to write the words as well. The new album has a great mix of traditional Rainbow hard rockers and more commercial things. Some of the band's long-time fans have gotten a bit upset about our more accessible sound, but I always remember what Jimi Hendrix once said, 'There's nothing wrong with walking into a bar and hearing your song on the jukebox.' That's the philosophy that we've adopted, even though we're rocking as hard as ever."

Recorded in Sweet Silence Studios in Denmark, **Bent Out Of Shape** was originally going to be called **Don't Fuck Around With Love**, according to a bemused Glover. "The record company wasn't too thrilled with that idea," he added. "They wanted something a little more conventional. That's when we came up with **Bent Out Of Shape**, which is a term Ritchie heard one of the roadies use one day. I was a little worried about it," he laughed. "I thought it might have too much of a gay connotation."

"We approached this album in a slightly different way than the last few," Roger continued. "Before going over to the studio, we all went up to Vermont and took a skiing chalet for a couple of weeks. We set up all of the gear in the living room and just rehearsed material over and over again. It proved to be an incredibly prolific time for us, and for the first time in our history we actually had an overabundance of material. Usually we have to scrape the bottom of the barrel just to complete an album. Now we have enough tracks left over to put new songs on the B side of singles. It's a great feeling to have some extra material left in the can."

One of the principle reasons for Rainbow's increased output has been the growth of Turner into a strong counter force to Blackmore's domineering presence. With his amazingly flexible voice, and his talent for writing instantly memorable pop ditties, Turner has brought a new dimension to

Rainbow's sound.

"I feel very comfortable in the band now," Joe explained. "When I first joined the group, I was obviously a bit apprehensive. The previous two singers had both departed from the group under less-than-friendly circumstances, and I was the new kid on the block. I had heard about Ritchie's attitude, and I didn't know exactly what to expect, but I found out very quickly that his bark is a lot worse than his bite. He's very demanding — but he's no more demanding on us than he is on himself. I've gradually asserted myself more as a songwriter, and on this album I've really hit my stride."

As Turner indicated, Blackmore's fiery personality has kept Rainbow in a virtually constant state of flux, with 16 different musicians

"There's nothing wrong with walking into a bar and hearing your song on the jukebox."

appearing in the band's lineup over the last eight years. In fact, no two Rainbow albums have been recorded using the same personnel, and that unusual tradition continues on **Bent Out Of Shape**, where drummer Bobby Rondinelli has been replaced by Chuck Burgl.

"Bobby left the group a few months ago," Glover confirmed. "He worked with Scorpions for a while. Whether he'll stay in that band or not, I'm not sure. He's a great guy, and we're still close friends, but we're very pleased with the work Chuck has done with us. He's not a traditional hard rock drummer — in fact, he's worked with Hall and Oates — but he can really be powerful when he wants to be. As the bassist I work very closely with the drummer, and I've been able to develop a rapport with Chuck in a hurry."

"It is rather strange about how many personnel changes we've made," Roger added. "When I first joined the band a few years back I told Ritchie that one of the first things I wanted to do was stop the ridiculous number of changes. I wanted to give the group a degree of stability. Rainbow will never lose its identity as long as Ritchie's there, but it's still important to keep the same musicians together. We should be able to do that now."

Blackmore, however, isn't so sure about wanting to maintain the

same roster of musicians. While he admitted to being "quite content" with Rainbow's current lineup, he quickly added that "there's nothing wrong with change. It brings new blood into the group and keeps everybody awake. I can be difficult to work with, and I understand those who choose not to deal with me after a while. That will always be their choice."

Now that their latest album has begun its rise up the charts, the band has commenced what Glover called "the biggest tour we've ever done." The group has recently completed a 20-date tour of England, and they will begin their U.S. tour in late October. Rainbow is also planning extensive stops in Australia, Japan and maybe even South America.

"We're going to places we've never been before," Glover explained. "We'd love to play China if we could get permission. Once that market opens up, it'll be incredible. Right now, though, we're quite content with playing the rest of the world. We hadn't played England in two years, and since we sold out every gig, that was a lot of fun. Now we're heading out to the West Coast of the U.S. to begin this leg of the tour. It's amazing," Glover concluded. "Rainbow has become as big as Deep Purple ever was. In fact, now when we ask promoters if they'd ever like to see a Deep Purple reunion, they say, 'No thanks. We're quite satisfied with Rainbow.' □



Vocalist Joe Lynn Turner: "I feel very comfortable in the band now."



DEF LEPPARD

HIT PARADE





Dawn Hyatt

Nikki Sixx shows off the latest in metal fashions.

Metal Madmen Take Shock Rock To New Heights.

by Andy Secher

Motley Crue's Nikki Sixx smiled mischievously when asked about the derivation of the group's name. "We are the living definition of motley," the bassist growled as he ran his fingers through his thick mane of black hair. "We're the loudest and grossest band in the history of rock and roll. We'll do anything to get a little attention. Motley Crue isn't just a name — it's an image and we do our damndest to live up to it at all times."

Few bands have hit the rock and roll scene with the impact of the four young Los Angelinos

who comprise Motley Crue. Combining the outrageous showmanship of Alice Cooper, the leather-and-makeup image of Kiss and the over-the-top sound of Motorhead, Sixx and band mates Mick Mars (guitar), Vince Neal (vocals) and Tommy Lee (drums) have emerged as the latest in a long line of groups who seem determined to take heavy metal to its furthest extremes.

"We're appealing to a generation of kids who are too young to have ever seen Alice Cooper in his prime," Sixx explained. "Maybe they're too young to even have seen Kiss. They want a band that they can relate to — guys who are singing about what they're experiencing. A bunch of old farts in their thirties and forties can't do that. We're not gonna go out there and play 20-minute songs. Our attention span isn't that long. We like

to keep everything about three or four minutes long — about the same time between commercials on TV."

Formed in L.A. in 1981, the Crue quickly set out on a course designed to "destroy everything that came in our path." After tearing through the local club scene where their willingness to wear shocking attire and play at volume levels designed to instantly curdle cement attracted a large cult following, the band released their debut album, *Too Fast For Love*, on their own Leathur Records label. The album sold over 35,000 copies before Elektra/Asylum Records signed the group to what Sixx called a "substantial" recording contract.

"That first album was really nothing more than our demo tape," Nikki said. "We went in and just laid down the set that we were playing in the clubs. We released it on our own, but then when E/A signed us, they had Roy Thomas Baker clean up the tapes a bit. We like the original album better than what finally came out on the label. But the whole process involved with making *Too Fast For Love* was a real learning experience for us. It taught us a lot of things we've been able to use on the new album."

That new album, *Shout At The Devil*, documents the Crue's growth into one of America's leading metal merchants. On such numbers as *Ten Seconds To Love*, *Knock 'Em Dead Kid* and *Red Hot*, Nikki and the boys lay down some of the nastiest licks ever to grace a slab of vinyl.

"It's a pretty hot album," Sixx agreed. "But we're not just the theatrics and flashy clothes that you see on stage. We write really good songs. One of my favorites on the album is *Ten Seconds To Love*. If you listen very closely, you can hear a lot of squishy sounds during that song. That's because we were fucking some chicks while we were making the record. Now when they're playing that song at home they can tell all their friends, 'Hear that noise? That's me being fucked by Nikki Sixx.'

"Women are one of our primary motivations," Sixx added with a broad grin. "We have quite a collection of polaroid shots of groupies we've met on the road. We like to pick up a bunch of girls in one town, take 'em on the tour bus with us to the next town, then fly 'em back home and pick up a new load of girls. That begins to cost a lot of money, though," he laughed. "Our manager is getting really pissed at us for doing that. He tells us only pick up rich groupies. Those usually are the fat ones. But that's o.k., because we've found out that the fat ones are really the best — they're willing to do anything. I guess they're a lot hornier than anybody else. We like women of all shapes and sizes but sometimes the fat, ugly ones are the best."



Vocalist Vince Neal

Another cut on *Shout At The Devil* that has special meaning for Motley Crue is *Knock 'Em Dead Kid*, a high-voltage killer that tells the story of the band's recent run-in with the law. "Vince and I had gotten into a fight with some bikers a while back," Sixx explained. "It was really a life-or-death situation. Evidently some cops arrived on the scene and tried to stop the battle. I was so busy fighting for my life, that I didn't even notice them. All I knew was that this guy was running towards me with a mean look on his face, so I hit him with a chain. He turned out to be a cop. The next thing I know, I'm in jail and they're telling me that they're charging me with aggravated assault. That's a five-year rap without any chance for probation.

"The guys in the band came down and bailed me out," he continued. "We had a show that night, and we also had a plan. So we did the gig, then we took the money we made and went to find the cop who had arrested me. We made a deal with him. We'd give him the money if he'd drop the charges. He was only too happy to comply — he dropped the charges on the spot. Who says you can't find justice in this country anymore?"

While Sixx admits that the Crue "aren't very mellow people," he takes offense to those who dismiss the group as merely a spectacle without much musical substance. He stresses that the Crue are very concerned with presenting the best songs possible, and that their instrumental dexterity is an important ingredient in the band's stage shows, as well as on albums.

"We've always been into bands that write songs," Nikki said. "We're not into the half-hour solos and the riff, riff, riff style that so many European bands are into. That's pure heavy metal — that's not us. Our biggest influences were bands like Aerosmith and Kiss, where there were some great tunes being played. That's the American tradition. We're an American rock and roll band and we're proud of it. We grew up

listening to the radio, and we don't see anything wrong with writing songs that can get played there. The only thing is that we're not willing to sacrifice our ideals just to get that radio airplay."

It would seem that the band is confronting a major radio dilemma with *Shout At The Devil*. The album's title has turned off many of the nation's stations which have already faced objections to playing albums that supposedly contain "demonic references." Sixx finds such logic totally absurd.

"This album has absolutely nothing to do with the devil. We're about as anti-Satan as you can get," he explained. "We're trying to say that the devil is any authority that tells you what you can do and what you can't do. It can be your parents, it can be your teachers, or it can be your boss. We're saying shout at that fucker — don't let 'em get you down. That's our philosophy. It's got absolutely nothing to do with the devil — believe me."

The band's scandalous attitudes and actions have kept authorities on the lookout wherever the Crue have gone. One particular incident

occurred in Canada last year when the band created enough international tension to make the U.S. State Department issue a red alert.

"We've been banned in Vancouver," Sixx explained casually. "Evidently, they had been warned about us, and they claimed we were devil worshipers and molesters of little girls. We really hadn't even caused any trouble there. In Edmonton we had been stopped for wearing studded wristbands, which they claimed were 'lethal weapons.' They thought that was bad until they opened our luggage. Vince was traveling with some of our stage gear, which included some chains and switchblades. They weren't too thrilled about that. They confiscated everything we had."

"We're used to being treated that way," he added with a laugh. "We enjoy being outrageous. We live life to the fullest. Just the other day I smashed my Porsche into a tree at 70 miles per hour. All it's good for now is scrap metal. I broke my shoulder. But that's o.k. We're enjoying every aspect of being in a rock and roll group. Motley Crue is more than just a band — it's a way of life." □

Crue guitarist Mick Mars: What a lovely smile.



Dave Hyatt

HIT PARADER



Joan Jett admits that success has its benefits. "Now I can subscribe to HIT PARADER every month instead of having to run down to the newsstand," she said. We asked Joan what her favorite HIT PARADER feature was and she could only smile as she said, "I love 'em all! The photos are great and the articles are the best around. HIT PARADER really gives me insight into what's happening in rock and roll."

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Sports challenge

The **Hit Parader** staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

ELLEN FOLEY

Jessica Brooke Altman



Ellen Foley: "The representative of **Hit Parader** resigned himself to cheating."

by Charley Crespo

Ellen Foley wasn't up to the usual competitive sports stuff. The only activity she expressed interest in was swimming, but after much deliberation she declined our challenge. We can only assume she thought photos of women in a pool just aren't suited for a rock and roll image.

Sitting on Foley's kitchen table were a dozen eggs and two teaspoons. We should have known right then and there that something weird was in store for us. Egg relays, eh? Isn't that a game summer camps force on kids so they won't go off and play something instinctive like Body Mechanic?

Riverside Park, a few blocks from Foley's apartment on New York's Upper West Side, has three cannons behind a row of benches. According to the St. Louis-born rock singer, two empty half-dozen egg cartons were to be placed on each cannon. The racers were to place an egg on a teaspoon and run with it to the opposite cannon without dropping the egg. The game would end when either all the eggs were broken or we got bored.

Foley and **Hit Parader** started the game off evenly, running the 20-yard distance several times with no incidents, just a lot of laughing and shouting. The singer boasted about winning whenever she paced ahead, but **Hit Parader** was always quick to catch up and pass her. Five dashes into the race, eggs started to roll off one cannon, and the domestic impulses in Foley made her stop momentarily to reposition the remaining game pieces. The merciless **HP** team took advantage and grabbed a big lead.

Foley wouldn't stand for that. She purposely knocked into her competitor, hockey-style, causing **HP** to drop an egg and retreat to the cannon for another egg. Moments later, we'd had enough. **Hit Parader** claimed the victory. So did Foley.

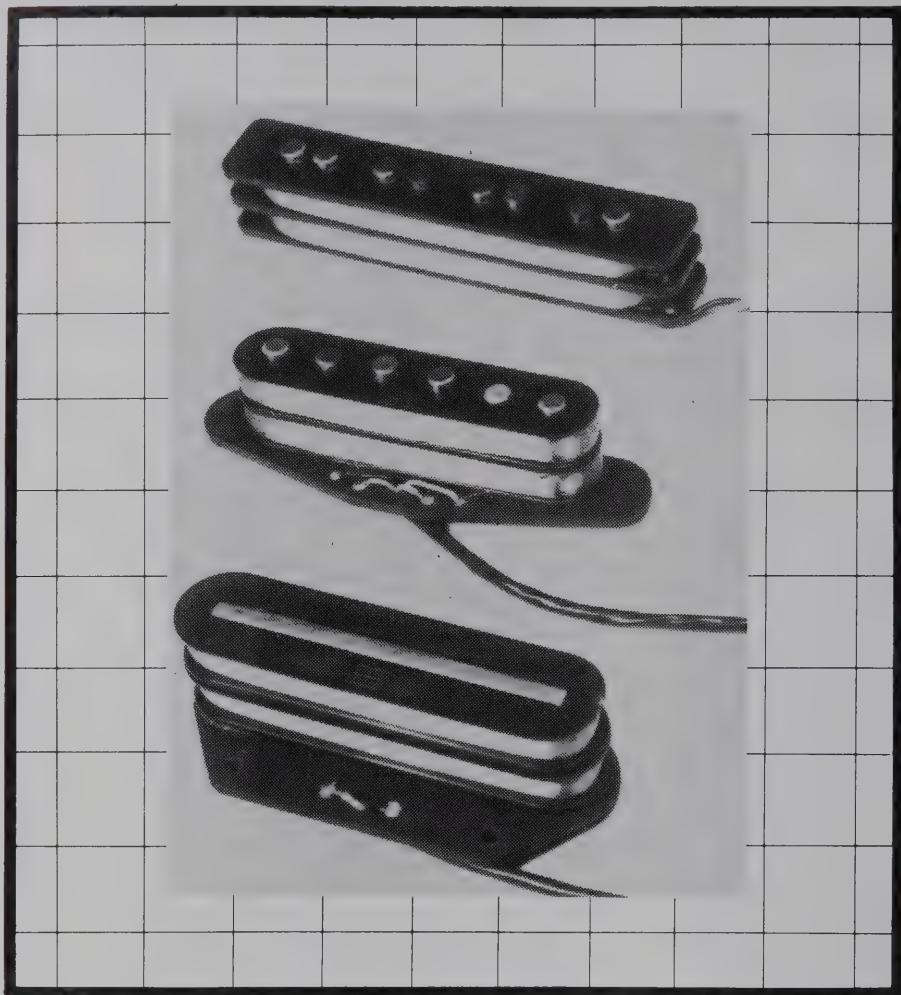
"You cheated," she huffed. "I was trying to salvage the mess. This was the essence of sports and fair play and the representative of **Hit Parader** resigned himself to cheating. But it was fun; we went all the way from friendship to mortal enemies. We'll never know who really won."

What about the sport, Ellen? Any true meaning in the choice of the egg as the game piece?

"We could raise questions of womanhood, but we won't get into that," she said as we gathered all the undamaged eggs for an omelet. "Obviously it's symbolic of the beginning of all our natures. I mean, which came first, the chicken or **Hit Parader**?" □

INSTRUMENTALLY SPEAKING

by Michael Shore



The Seymour Duncan Stack Series pickups.

There are lots of different electric guitars, each with their own distinctive sounds. And there are lots of factors that make up a guitar's unique sound — the materials and weight of the body, the fret scale, the amp, even the cords you use. But one of the most important components in an electric guitar's sound is the pickup — that configuration of bobbins and pole-pieces, magnets and wound wire that translate string vibrations into electro-magnetic signals, which go into an amp and come out as music. Fender guitars have single-coil pickups, which are largely responsible for a Fender's typical thin, biting twang. Gibsons have double-coil humbuckers (the second coil "bucks" the "hum," or noise, single-coil pickups inevitably produce) which give them their fatter, sweeter tone.

Until the mid-'70s, a guitarist who wanted a variety of guitar sounds — say a Fender sound for one tune, a

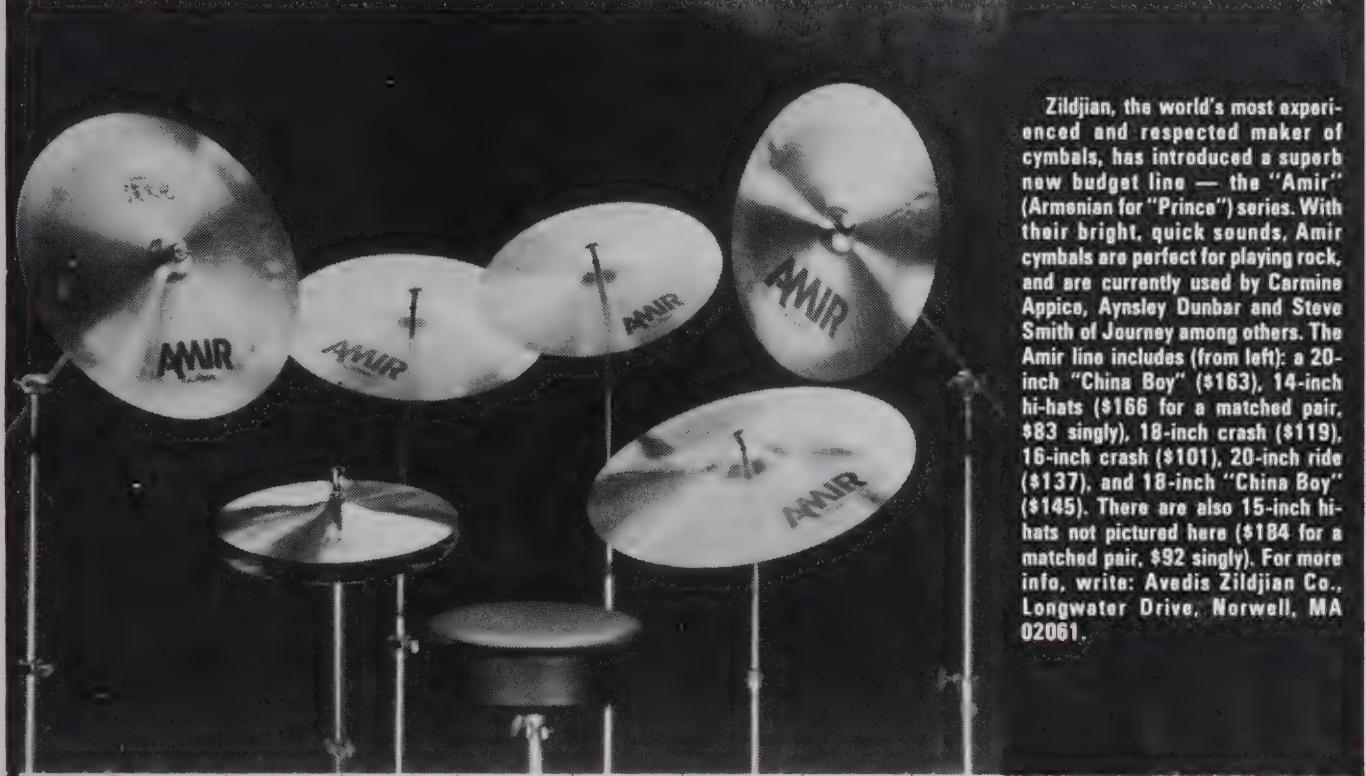
Gibson sound for another — had to get a Fender guitar and a Gibson guitar. That all changed when the DiMarzio company began making replacement pickups. Of course, before then a guitarist could buy a stock Gibson humbucker and stick it on the neck position of a Fender Telecaster — as Steve Howe did with Yes. But the advantage of pickups like DiMarzio's is that they make *only* pickups — they're based on vintage schematics, but use modern technology, so they're built better and sound better, usually with fuller sustain and frequency response than the originals.

There are now lots of companies making replacement pickups: DiMarzio, Bill Lawrence, Bartolini, T.W. Doyle and more. But at the top of the heap right now is Seymour Duncan Pickups, named after its founder, a veteran guitarist who used to work in British studios, specially winding coils in pickups of guitars used by the

likes of Jeff Beck and Pink Floyd's David Gilmour. Other guitarists who use Seymour Duncan pickups are Rick Nielsen of Cheap Trick, Adrian Belew of King Crimson, Eddie Van Halen, Carlos Santana, Alex Lifeson of Rush, Pete Townshend, Frank Zappa and Billy Gibbons of ZZ Top.

Why do they all use Duncan? Obviously they think Duncan pickups sound best — and an awful lot of people in New York City music stores agree. Duncan makes a staggering variety of pickups: Gibson-style humbuckers from a clean, sweet Jazz model to the super-raunchy Invader, from a Firebird-style mini-humbucker to the Custom, an improved version of Gibson's vintage "Patent-Applied-For" pickup of the late '50s. Duncan also makes all sorts of Fender-style pickups — for Jazzmasters and Jaguars as well as Strats and Telecasters. They all come in souped-up "Hot" or classic "Vintage" models; there are "Stack" Fender models with extra noise-cancelling capacity; there are "Quarter-Pounder" Fender-style models with extra-large pole-pieces and magnets for super sustain and extra-high output; some have staggered pole-pieces, some don't. There are also Fender Jazz Bass pickups, and an acoustic guitar pickup. Just about all of them come in neck and bridge models with specially tailored frequency response for rhythm and lead work. And all of them sound like the original models, but better, and are priced under \$100 — mainly in the \$60 to \$80 range. Duncan must make at least 50 different kinds of pickups in all. Of course, they're perfect for the budget-minded guitarist who has, say, a Fender Bullet or a Vantage guitar. For a total cost of under \$500 (maybe even under \$400), you can take a \$200-\$300 guitar and make it sound like twice the price by installing a couple of Seymour Duncan pickups. The options are seemingly limitless.

In the future, **Instrumentally Speaking** will also feature the pickups made by DiMarzio, Bartolini, T.W. Doyle and Bill Lawrence — as well as the EMG low-impedance pickups featured on Steinberger's revolutionary basses and guitars. All of them, Duncan's included, offer a potential goldmine of sound possibilities to any guitarist, whether you're Eddie Van Halen or someone who reads about Eddie here in **Hit Parader**. For more information on Duncan's wide range of pickups, write, Seymour Duncan Pickups, Box 4746, Santa Barbara, CA 93103.□

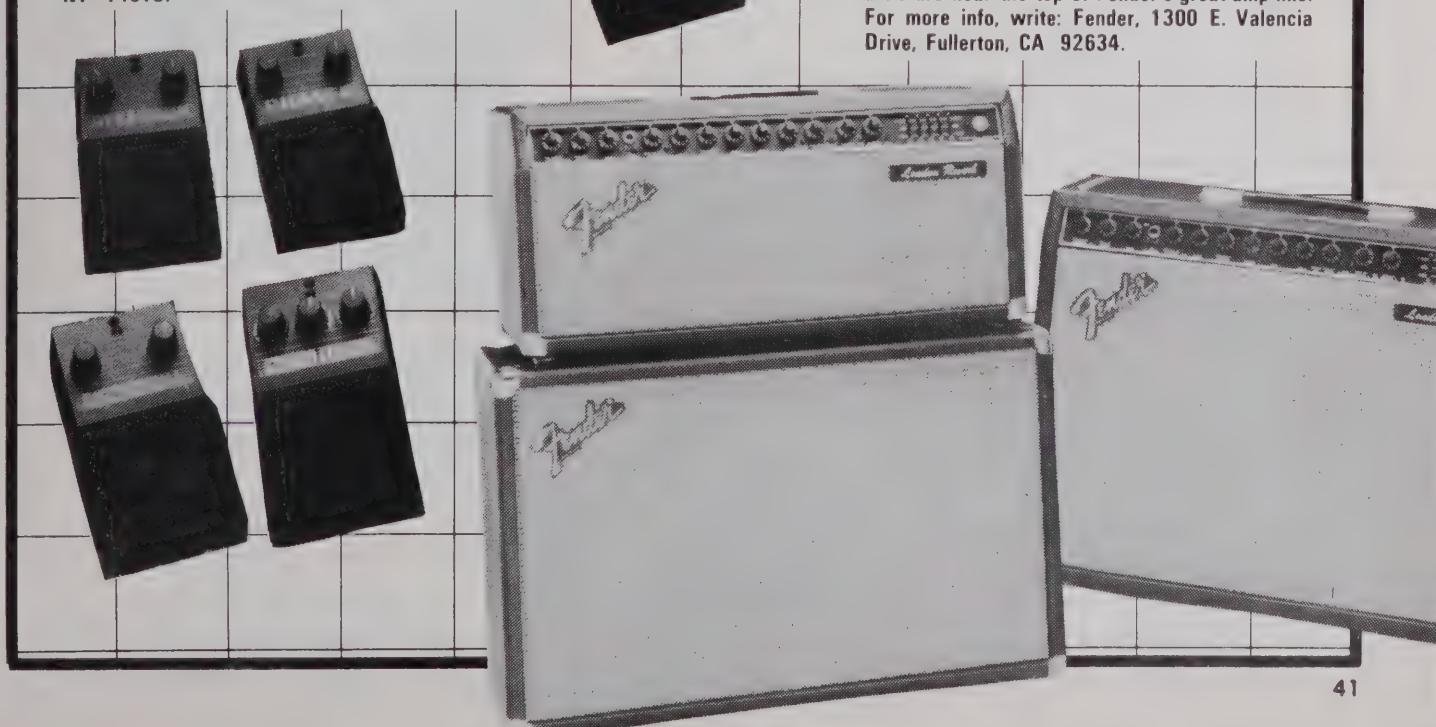


Zildjian, the world's most experienced and respected maker of cymbals, has introduced a superb new budget line — the "Amir" (Armenian for "Prince") series. With their bright, quick sounds, Amir cymbals are perfect for playing rock, and are currently used by Carmine Appice, Aynsley Dunbar and Steve Smith of Journey among others. The Amir line includes (from left): a 20-inch "China Boy" (\$163), 14-inch hi-hats (\$166 for a matched pair, \$83 singly), 18-inch crash (\$119), 16-inch crash (\$101), 20-inch ride (\$137), and 18-inch "China Boy" (\$145). There are also 15-inch hi-hats not pictured here (\$184 for a matched pair, \$92 singly). For more info, write: Avedis Zildjian Co., Longwater Drive, Norwell, MA 02061.

MXR Innovations has introduced a new, improved line of guitar effects pedals, the Series 2000, featuring long-life battery operation, built-in voltage regulation for use with external AC adapter, LED indicators, silent FET switching, and a multi-function interface connector that allows for remote switching, remote status indication and selection of the highest available voltage source when used with AC adapter. The line includes the Distortion-Plus (a fuzz-tone), the Dyna-Comp (a compressor/limiter for sustain), the Stereo Flanger, Stereo Phaser, Stereo Chorus and Time Delay (for echo/reverb effects). They're all housed in rugged, die-cast, scratch-resistant cases, and they all list in the under-\$100 range. For more info, write: MXR Innovations Inc., 740 Driving Park Ave., Rochester, NY 14613.



Fender continues to update its line of amplifiers with the new London Reverb, available in configurations with one 12-inch speaker or two 10-inch speakers, or as a separate head. The London's tone control setup features a four-band active equalizer in the lead channel, and classic "passive" bass, mid, treble and bright controls in the normal channel. In addition there's a separate five-band equalizer that can be pre-programmed to either or both channels. These features give the 100-watt London units excellent versatility and convenience. There's also a four-way, silent digital footswitch with illuminated function indicators for reverb, channel selection, equalization and the effects loop. The price of the London Reverb units hasn't been announced, but it should be rather high — these units are near the top of Fender's great amp line. For more info, write: Fender, 1300 E. Valencia Drive, Fullerton, CA 92634.



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JOAN JETT • W,J,P
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DON'T TAKE ME FOR A LOSER

(As recorded by Gary Moore)

GARY MOORE

Baby, I used to be the kind anyone could burn
But now I've left those days behind
And it's time for the wheel to turn
Baby, I used to be so easy to take for a ride
But now I've learned to play the game
And my eyes are always open wide.

I was the one who would listen to you
When you handed me all of your lies
But those days have gone and it's time you caught on
'Cause this time nothin's gonna get by.

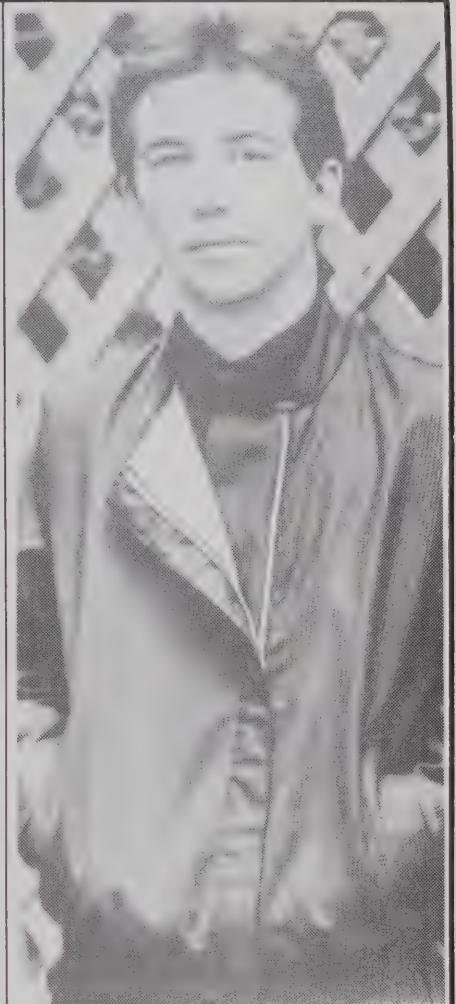
Don't take me for a loser
Don't take me for a loser 'cause I'm gonna win
Don't take me for a fool baby
'Cause it would take a fool to lose you again.

Baby, you used to be the one who could run around
But now my heart is in my head
And nothing you have said can pull me down
One day I told you everything would come back on you
But now you've had all your chances
And your one night romances are through.

I was the one who would listen to you
When you handed me all of your lies
But those days have gone and it's time you caught on
'Cause this time nothin's gonna get by.

Don't take me for a loser
Don't take me for a loser 'cause I'm gonna win
Don't take me for a fool baby
'Cause it would take a fool to lose you again.

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TELEPHONE OPERATOR

(As recorded by Pete Shelley)

PETE SHELLEY

Telephone operator
Why can't I see you later
Telephone operator
Why can't I see you later
Tell me is it wine
That wasn't so fine
Or is it control mi-i-i-i-ime
Mi-i-i-i-ime.

Telephone operator
You're my oral stimulator
Telephone operator
Mystify my raison d'être
Tell me is it love

That I feel because
You're all I'm thinking of, of.
Telephone operator
Phone you up an hour later
Telephone operator
Phoned you up an hour later
Tell me is it love
That I need because
I'm only thinking of you.

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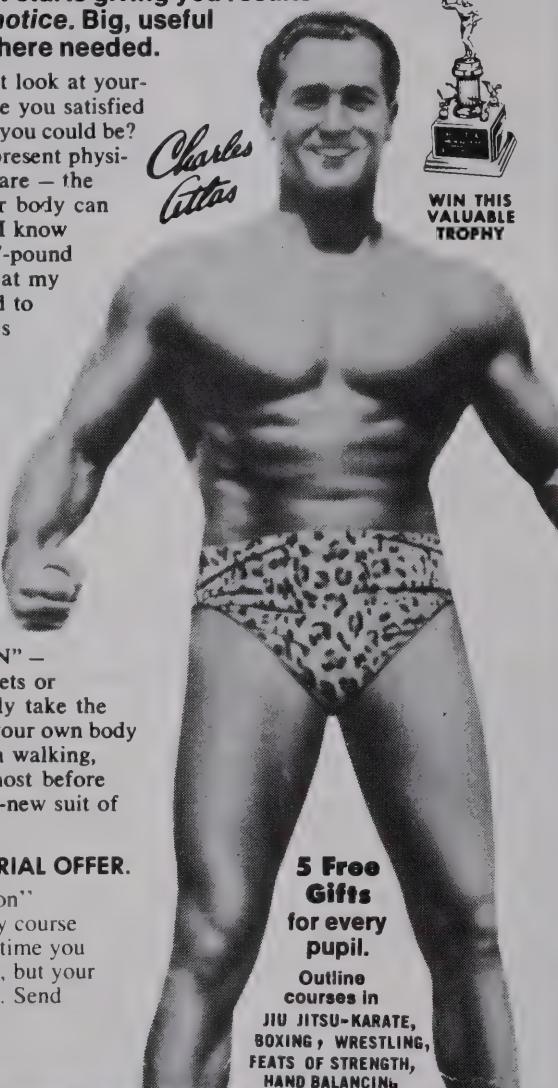
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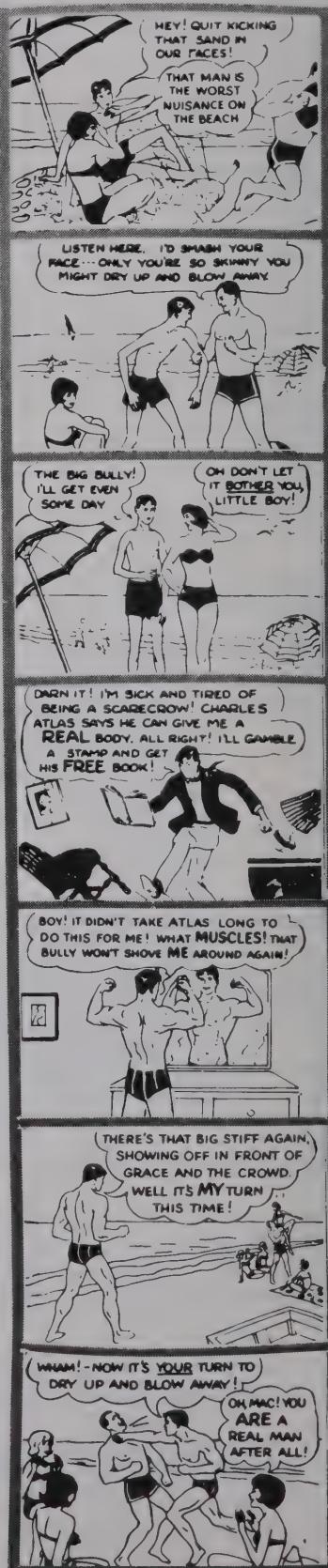
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THE INSULT THAT MADE A MAN OUT OF 'MAC'



HIGH TIME

(As recorded by Styx)

DENNIS DE YOUNG

I flip the switch on my laser video
And there's the man staring back at
me

He starts to speak in a voice so
righteous

About the sins of society
He's got the answers to all my
problems

Says he'll decide what I should hear
and see

I try to turn to another station
But all I get is more of his morality
Morality.

But I see the kids of a new
generation

And they won't stand for this mind
control

They're gonna change this world we
live in

They're gonna bring back the rock
and roll.

So if I can I'm gonna break from this
prison

Gonna get out and join in the fight
Take a chance on what I believe in
Win or lose

I know it's right.

'Cause it's high time
For us to start a revolution

High time

Just like an A-bomb explosion

High time

It ain't the music that's in question
High time

It's more the freedom of expression.

Change is comin'

Mind police are comin'

We're on the move

The whole world is crumbling

New day's coming

Tell your friends and relations

We're on the move

We're gonna start a rockin' nation.

High time yeah, yeah

High time we're going to start a
revolution

High time

Just like an A-bomb explosion

It ain't the music that's in question

It's more the freedom of expression.

Change is comin'

Mind police are comin'

We're on the move

The whole world is crumbling

New day's coming

Tell your friends and relations

We're on the move

We're gonna start a rockin' nation.

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Led Zep Like You've Never Seen Them!

Led Zeppelin: Portraits by Neal Preston

The Tour Photographs 1970-79

Introduction by Cameron Crowe

Rock-At-Home! — bringing rock 'n' roll to your doorstep — is proud to announce the exclusive October 1983 release of the ultimate Led Zep collector's item, the *limited-edition*, bound portfolio collection of Neal Preston's historic photographs of Led Zeppelin. Over two years in the making, the stunning **Led Zeppelin: Portraits** is a jumbo 11 x 14 inch book, printed on the highest quality photo-reproduction paper. It features more than 72 beautiful black and white pictures of Page, Plant, Jones, and Bonham, most of which have never been seen before, and many whose negatives were printed especially for this volume. It will be published in a limited edition of 5,000 copies numbered and signed by Mr. Preston, and costs \$25.

Neal Preston served as Led Zep's official tour photographer, travelling with the band from 1973 through their final major performance at Knebworth, England, August 1979. The photos contained in his book range from that legendary concert to early press conference shots, *People* magazine portraits, and the picture used on Jimmy Page's passport!

LED ZEPPELIN



PORTFOLIO

Led Zeppelin: Portraits, a once-in-a-lifetime souvenir, will not be available in record or book stores or through any other mail-order company.

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Rock-At-Home! 150 East 35 St. Suite G3 New York, N.Y. 10016

YES, please reserve _____ copy(ies) of **Led Zeppelin: Portraits**. I've enclosed a check/m.o. to Rock-At-Home! for \$25.00. I am adding \$2.50 shipping per book. (N.Y. residents please add sales tax.)

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MOTORHEAD, OLIVIA NEWTON JOHN, TED NUGENT,
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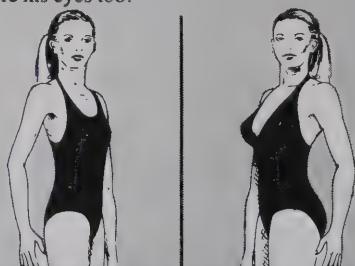
The fact is, **Body Builder-P** is for anyone who has ever wanted or needed to gain weight...because it's easy, because it's fast, because it's safe and most important of all because it works!

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FOR MEN

Spindly legs...weakling arms...scrawny chest...don't suffer when you can do something about it and become the man you want to be.

Women love men with some "meat on their bones." And you'll feel a new sense of pride and self confidence when your fantastic full, masculine body appears quickly...right before your eyes...and just as important...right before her eyes too!



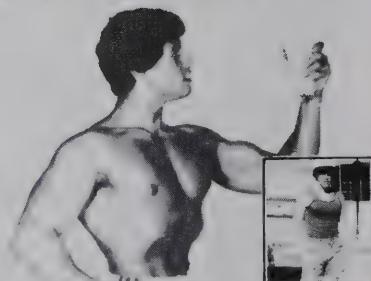
WHICH BODY DO YOU WANT?!

WOMEN—If you picked the curvaceous, full figured body, but right now your chest is too flat, your legs are too thin, and your hips don't exist, **Body Builder-P** will change your life!

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Chris Sabatino, 1981, Class 1 NBA, Teenage Mr. America

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So, don't wait even one more minute. Order your **Body Builder-P** NOW! If for any reason you're not 100% satisfied, simply return the unused portion within 30 days for a prompt refund (less p&h, of course), NO QUESTIONS ASKED! Don't delay. Mail in the coupon today!

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P.O. Box 1049, Scarsdale, N.Y. 10583

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AFTER THE FALL

(As recorded by Journey)

S. PERRY
J. CAIN

So now love is gone
Think I can't go on
Love is gone
I want to say
Now it's just too late
Waited far too long
Should have told you then I knew
Should have told you right from the
start yeah
But the words didn't come out right
So I'll tell you
Straight from my heart.

You meant more to me
Than I let you see
You held on somehow
All your tenderness
And your sweet caress
I miss you now
But a headstrong stubborn man
Only works it out
The best he can
Valentines he never sent
There's not enough time
He's a workin' man.

Can't stop fallin'
Heartache's callin'
Finds you after the fall
Saints or sinners
Take no pris'ners
What's left after you fall
No not much no.

Oh I say love is gone
I can't go on
Now love is gone
I want to say
That it's just too late
Waited far too long
Should have told you then I knew
Should have told you right from the
start yeah
But the words didn't come out right
So I'll tell you straight from my heart.

Can't stop fallin'
Heartache's callin'
Finds you after the fall
Saints or sinners
Take no pris'ners
What's left after you fall
No not much no
Oh no not much
After the fall
After you fall
After you fall.

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SHARP DRESSED MAN

(As recorded by ZZ Top)

BILLY GIBBONS
DUSTY HILL
FRANK BEARD

Clean shirt, new shoes
I don't know where I am goin' to
Silk suit, black tie
I don't need a reason why
They come runnin' just as fast as
they can
Coz every girl crazy 'bout a sharp
dressed man.

Gold watch, diamond ring
I ain't missin' not a single thing

Cuff links, stick pin
When I step out I'm gonna do you in
They come runnin' just as fast as
they can
Coz every girl crazy 'bout a sharp
dressed man.

Top coat, top hat
I don't worry coz my wallet's fat
Black shades, white gloves
Lookin' sharp and lookin' for love
They come runnin' just as fast as
they can
Coz every girl crazy 'bout a sharp
dressed man.

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TAKE ME TO HEART

(As recorded by Quarterflash)

MARV ROSS

You won't forget my eyes
Ooh deep inside you realize
You're gonna see me wherever you
go
You're gonna hear me on your radio
There you are in your car
You hear a voice that's calling
"Do you want me
Do you want me."

Take me to heart
I promise you a miracle
Take me to heart
You're gonna be mine
Take me to heart
You know it's just a matter of time.
I'm always on your mind

I'm the chill that never left your spine
In the building where you live and
breathe
I'm the sound that never lets you
sleep
Down the hall through the walls
You hear a voice that's calling
"Do you want me
Do you want me."

Take me to heart
Don't deny the miracle
Take me to heart
What more can I say
Take me to heart
Surrender's just a motion away.
(Repeat)

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(Keep Feeling) FASCINATION

(As recorded by the Human League)

PHIL OKEY
JO CALLIS

If it seems a little time is needed
Decisions to be made
Hey, hey, hey, hey
The good advice of friends
unneeded
The best of plans mislaid.

Just looking for new direction
In an old familiar way
Hey, hey, hey, hey
The forming of a new connection
To study or to play.

And so the conversation turned
Until the sun went down
And many fantasies were learned

On that day.

Keep feeling fascination
Passion burning love so strong
Keep feeling fascination
Looking, learning, moving on.

Well the truth may need some
rearranging
Stories to be told
Hey, hey, hey, hey
And plain to see the facts are
changing
No meaning left to hold.
(Repeat chorus)

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EVERY BREATH YOU TAKE

(As recorded by the Police)

STING

Every breath you take
Every move you make
Every bond you break
Every step you take.

I'll be watching you.

Every single day
Every word you say
Every game you play
Every night you stay.

I'll be watching you.

O can't you see
You belong to me
How my poor heart aches
With every step you take.

Every move you make
Every vow you break
Every smile you fake
Every claim you stake.

I'll be watching you.

Since you've gone I been lost
without a trace
I dream at night I can only see your
face
I look around but it's you I can't
replace
I feel so cold and I long for your
embrace
I keep crying baby, baby please.

O can't you see
You belong to me
How my poor heart aches
With every step you take.

Every move you make
Every vow you break
Every smile you fake
Every claim you stake.

I'll be watching you.

Every move you make
Every step you take
I'll be watching you
I'll be watching you
I'll be watching you.

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IS THERE SOMETHING I SHOULD KNOW

(As recorded by Duran Duran)

DURAN DURAN

Please, please tell me now
Please, please tell me now
Please, please tell me now.

I made a break I run out yesterday
I tried to find my mountain hideaway
Maybe next year, maybe no go
I know you're watching me every
minute of the day yeah
I've seen the signs and the looks and
the pictures
They give your game away yeah.

There's a dream that strings the road
With broken glass for us to hold
And I cut so far before I had to say.

Please, please tell me now
Is there something I should know
Is there something I should say
That would make you come my way
Do you feel the same 'cause you
don't let it show.

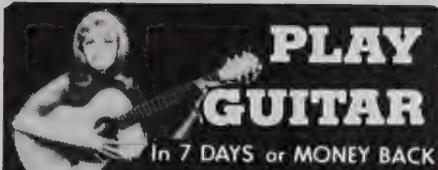
People stare and cross the road
from me
And jungle drums they all clear the
way for me
Can you read my mind
Can you see in the snow
And fiery demons all dance when
you walk through that door
Don't say you're easy on me
You're about as easy as a nuclear
war.

There's a dream that strings the road
With broken glass for us to hold
And I cut so far before I had to say.

Please, please tell me now
Is there something I should know
Is there something I should say
That would make you come my way
Do you feel the same 'cause you
don't let it show.

Please, please tell me now
Is there something I should know
Is there something I should say
That would make you come my way
Please, please tell me now.

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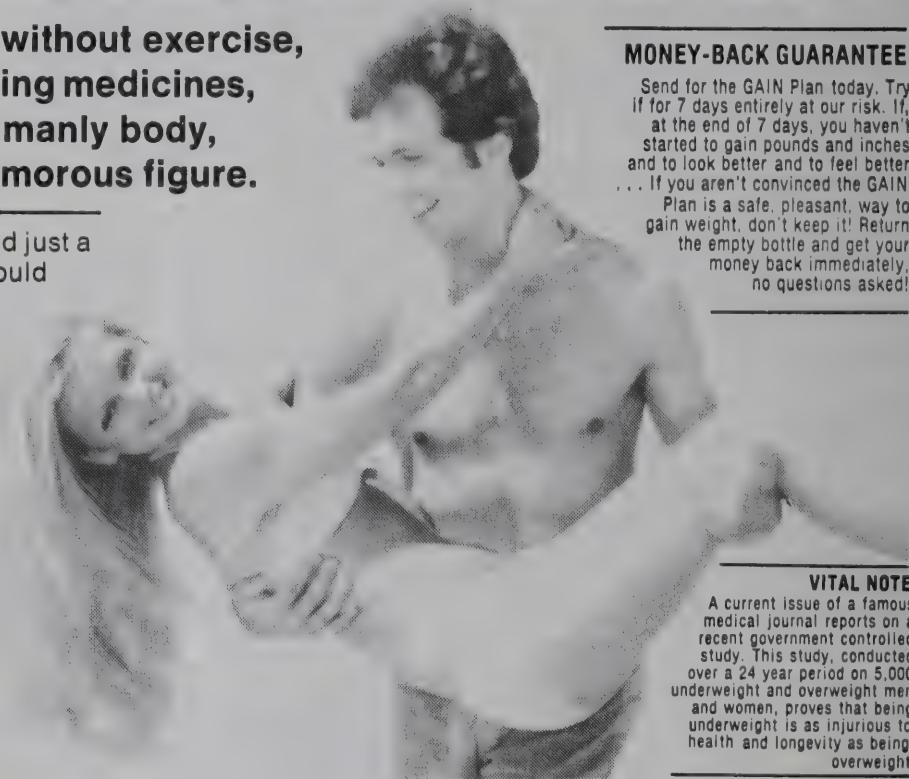
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Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh... so fulfilling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

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MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better... If you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt... even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

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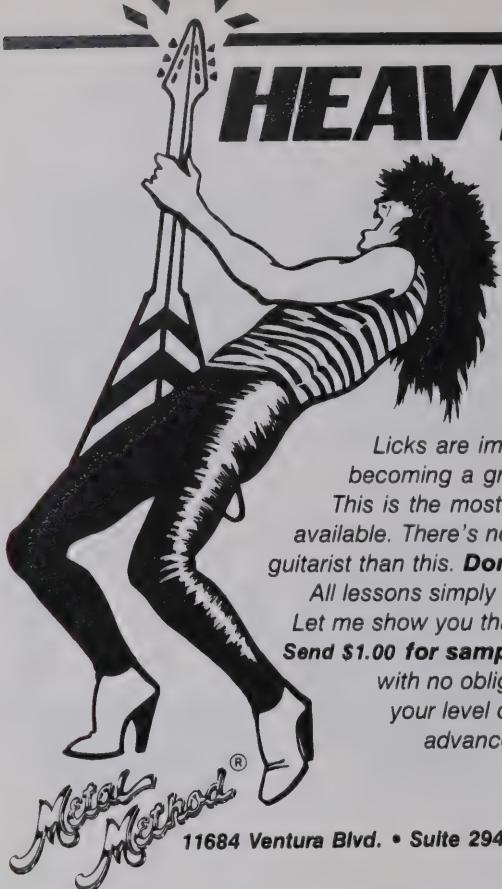
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I'LL TUMBLE 4 YA

(As recorded by Culture Club)

CULTURE CLUB

Down town we'll drown
We're in our never splendor
Flowers
Showers
Who's got the new boy gender.

I'll be your baby
I'll be your score
I'll run the gun for you
And so much more.

I'll tumble 4 ya
I'll tumble 4 ya
I'll tumble 4 ya
I'll tumble 4 you.
(Repeat)

Uptown their sound
Is like the native
You send her
Junktion
Funktion
The boy with pop is slender.

Did he say maybe
Or I'm not sure
He'll be a boy for you
But you need more.

I'll tumble 4 ya
I'll tumble 4 ya
I'll tumble 4 ya
I'll tumble 4 you.
(Repeat)

I get a crazy feeling
That chases in my head
It's nothing that you do to me
It's nothing that you said
It's love in stereo
And when I can't let go
I say.

I'll be your baby
I'll be your score
I'll run the gun for you
And so much more.

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HUMAN TOUCH

(As recorded by Rick Springfield)

RICK SPRINGFIELD

Everybody's talking to computers
They're all dancin' to a drum
machine

I know I'm living on the outside
Scared of gettin' caught between
I'm so cool and calculated
Alone in the modern world uh huh
But Sally has a hard time holdin'
back

The alley to her heart is a beaten
track
She's got the love monkey ridin' on
her back
You want love I got it
Come on girl.

We all need
The human touch
We all need
The human touch
I need it
The human touch
We all need
The human touch
We all need it
And I need it too.

You know I got my walls
Sally calls them prison cells
Sometimes I need protection
I got the chains
I got the warning bells
I sit so snug and isolated
Alone in the modern world uh huh
But Sally has a hard time holding
back

The alley to her heart is a beaten
track

She's never out of love
Yeah she's got the knack
You've got love I want it
Come on girl.

We all need
The human touch
We all need
The human touch
I need it
The human touch
We all need
The human touch
We all need it
And I need it too.

Human touch
Human touch
Human touch
Human touch.

I'm so scared and isolated in the
modern world

We all need
We all need
The human touch.

We all need
The human touch
We all need
The human touch
I need it
We all need
The human touch
I need it
The human touch.

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WHO'S BEHIND THE DOOR

(As recorded by Zebra)

RANDY JACKSON

We sailed away
We walked two thousand miles and
then we slipped away
We looked so hard
But couldn't seem to find just what
the world was for
Now we know
Just what the journey's for.

Looking out to the stars
Think about what you are
What do they think of you
Animals in their zoo
They haven't got the time
Landing is not on their minds
How do they have the nerve

We're animals in preserve.

They watch us all
They're only making sure that we
don't trip and fall
They look so hard
But they can't tell us why they're
here and just what for
Because they don't know
Who opened up the door.

How can we find out more
Who owns the keyless door
Where does the circle end
Who are the unwatched men
Where do we go from here
Faith is a fading fear
Life is a waiting room
I hope they don't call me soon.

How much more do you really think
you know about who's behind the
door.

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DO YOU COMPUTE

(As recorded by Donnie Iris)

M. AVSEC
D. IERACE

Do I have to say
Don't you already know it
Do I have to spell it out
Oh don't you think I show it.

Can't you see it's you I want tonight
You have to read it
You have to read it in between the
lines.

Do you compute
What does it take to make you
understand
Do you compute
I'm trying to tell you I'm in love with
you.

I ain't no good with words
No I'm no good at talking
I'm misunderstood
Misunderstood too often.

Now baby if you'll open up your eyes
Then you would feel
Then you would feel the way I feel
inside.

Do you compute
What does it take to make you
understand
Do you compute
I'm trying to tell you I'm in love with
you.

Now baby if you'll open up your eyes
Then you would feel
Then you would feel the way I feel
inside.

Do you compute
What does it take to make you
understand
Do you compute
I'm trying to tell you I'm in love with
you.
(Repeat)

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The rock book shelf

by Bob Grossweiner

More and more heavy metal books are being released, but unfortunately, many of them are only available as imports. Brian Harrigan's and Malcolm Dome's successful import *Encyclopedia Metallica* contains a general overview of the form from the days of Cream and Jimi Hendrix to the '80s, with many black-and-white action photographs. Since heavy metal was more of a rage in England when this book was written, some of the groups included are only now banging heads in the States. Check out the picture of Rob Halford electric-drilling his noggin.

HM Photo Book is the definitive Japanese heavy metal book, with lots of color photos of practically every HM group in existence. Fortunately, the editors omitted the Japanese text and included some of the wildest shots of Iron Maiden's Steve Harris and Dave Murray, and the Scorpions in their respective *Shogun* send-ups. New and upcoming groups like Anvil and the Tygers of Pan Tang are heroes in Japan, just like Van Halen and Kiss. For those who can read that funny, squarish Japanese block lettering, Rock Read has imported **The Blackmore Book** and **Deep Purple**. The former is a momento of Blackmore's 1981 Japanese tour, with crisp color photos and even some music scores; the second is a history of the late group, with only black-and-white shots, and a surprisingly in-depth discography of individual members.

Paul Kendall's **Led Zeppelin: A Visual Documentary** is a colorful diary of the group from its beginnings until 1981 with gobs of photos, memorabilia and even a July 1974 cover of **Hit Parader** with Robert Plant featured. It's a wonderful history and scrapbook, by far the most rewarding book on Zeppelin. Howard Mylett's and Richard Bunton's **Led Zeppelin: In the Light** has a similar chronology of the supergroup but without the excitement of Kendall's kinetic documentary.

The companion volumes, **A-Z of Rock Guitarists** by Chris Charlesworth and **A-Z of Rock Drummers** by Harry Shapiro, offer brief bios and sometimes the instrumentation of the musicians profiled. Although uneven in concept, especially in stylistic modes, both volumes are handy tomes, but shame on Shapiro for bunching many drummers under the heading "heavy metal" without offering any further insight. **Chart File — Volume 2** is the best reference book for 1982 singles and albums that made the British and American charts.

Unauthorized quickie bio/photo books are still in vogue with Diana Clapton's **Lou Reed** being one of the better, as she examines each album in an historic perspective, and interviews musicians associated with Reed. **Plasmatics: Your Heart in Your Mouth (The First Four Years)** has no author listed, but it was authorized and published by the group. It's a highly entertaining and colorful chronicle of the band that always gets into trouble, replete with risqué photos and a lot of political diatribe concerning the various arrests of Wendy O. Williams.

Malcolm Dome's **AC/DC** contains a fine overview of the Australian supergroup, but Richard Bunton's **AC/DC: Hell Ain't No Bad Place To Be!** adds more insight. Both books have good discographies while the latter includes bootlegs. Chris Welch's **Black Sabbath** has some interesting segments concerning Ozzy, but nothing too revealing from this former **Melody Maker** scribe. A picture of Ted Nugent at age 12, hilarious photos of the Nuge and his revealing **High Times** interview transcript highlight Robert Holland's **The Legendary Ted Nugent**, but the book lacks any color ... pictures, that is. Mike West's **Queen: The First Ten Years** is fairly self-explanatory. It includes some intriguing trivia and technical data, such as an equipment file. And Alan Burridge's **Motorhead** is the definitive text on the trio, complete with extensive lists of bootlegs, radio shows, equipment and a complete discography.

Producers are generally just a back-cover liner note, but John Tobler's and Stuart Grundy's **The Record Producers** changes that as they interview 13 super producers, including Phil Spector and Ray Thomas Baker, who offer insights into their highly specialized job. Technical books are also abundant, with Ralph Denyer's comprehensive **The Guitar Handbook** which contains a foreword by Andy Summers, and David Crombie's scientific **The Complete Synthesizer**, which reads more like a text book.

Finally, Paula Yates has photographed and compiled **Rock Stars in Their Underwear**, which wears better in concept than in its tame

actuality. Ted Nugent, David Lee Roth, Angus Young, Lemmy, Rob Halford, Rod Stewart and Chrissie Hynde are some of the stars who strip to their briefs — there's no real beefcake or cheesecake here — but Elton John has the best sense of humor in this fun-filled photo book that unfortunately is pure PG, not even a hint of R.

Most books are available through Rock Read, 799 Broadway, New York, NY 10003. □

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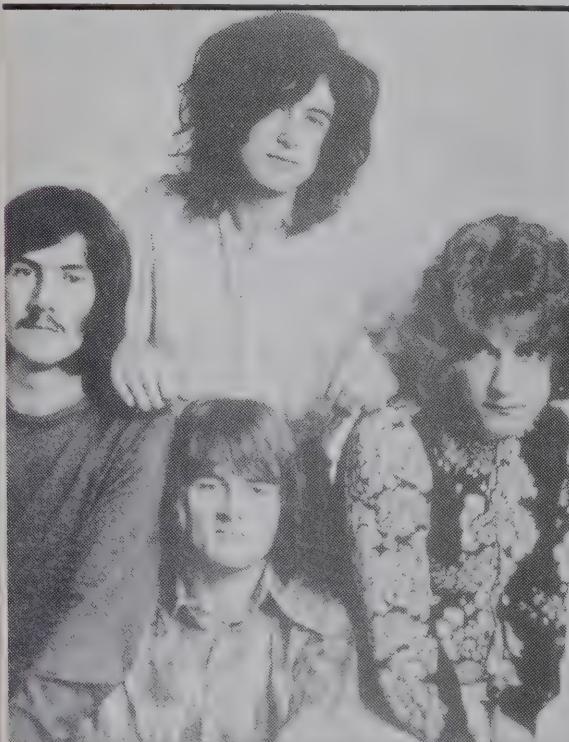
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Led Zeppelin in the beginning: There are a number of books out that trace the group's legendary career.

IAN HUNTER

made in the shades



Janette Beckman

Ian Hunter: "I've always had a cult following, now I want more."

Legendary Rocker Continues To Evolve.

by Jodi Summers

Ian Hunter sat at the end of the long conference table, popping black jellybeans into his mouth. His face was obscured by his trademark dark shades and dangling blond curls, but his smile was obvious. He tossed another jellybean into his mouth and emitted a contented chuckle.

"This is the best record I've ever done," Ian revealed. "I know that's what everyone's always supposed to say when they've got a new record out, but I really mean it."

All Of The Good Ones Are

Taken is Ian Hunter's first release in two years. It's a danceable and upbeat album, with a minimum of the ballads that characterized Hunter's previous solo work. Assisting Hunter are Robbie Alter on guitars, Mark Clarke on bass, Tom Mandel and Bob Mayo on keyboards and Hilly Michaels on drums. Special appearances are made by: Mick Ronson, the platinum-blond rocker who has been occupied with Hunter in the past, and ace sax player Clarence Clemons who joins Hunter on *Seeing Double* and *All of the Good Ones Are Taken*, Ian's favorite cut.

"All of the Good Ones Are Taken" is the best song I've ever written," commented Hunter. "I wrote it as a slow song, and I love the slow version that's on side two. But Max Norman, my producer, liked the fast version and since there were a couple of songs that weren't working out, we compromised and put both versions on."

All of the Good Ones Are Taken is the song that Hunter sees as being his potential link to massive success.

"I've always had a cult following," he explained. "Top 40 success is the only thing I've never had — it's the difference between selling 300,000 albums and over a million. I think we've got that Top 40 hit on this record. *All of the Good Ones Are Taken* is great, but I don't know if the kids will like it. Its success is up to them entirely."

Although huge commercial success and mega-unit album sales have always been just out of Hunter's reach, it doesn't leave him frustrated.

"Doing what I do doesn't leave me destitute," he explained. "I'm ambivalent. I'm not sure if I'd like the hassle of the big time, so it's never really bothered me."

One reason for Hunter's flirtations with success is his lackadaisical attitude. The album

was written over the past two years while Hunter was taking time off to "relax and get my life together." He played clubs intermittently and worked out various compositions with the band in the studio.

"You get some songs like *Every Step of the Way* or *Speechless* that just wouldn't have happened without the band. You can't imagine if a guy's going to turn in a lick that will turn the song around," Hunter stated.

The band's presence is a benefit to Hunter because song writing doesn't come easily to him.

"I'm just happy when something comes," Ian explained. "It's like you're a transmitter and there's nothing in the air, so you freak for about six months and think you're never going to write again."

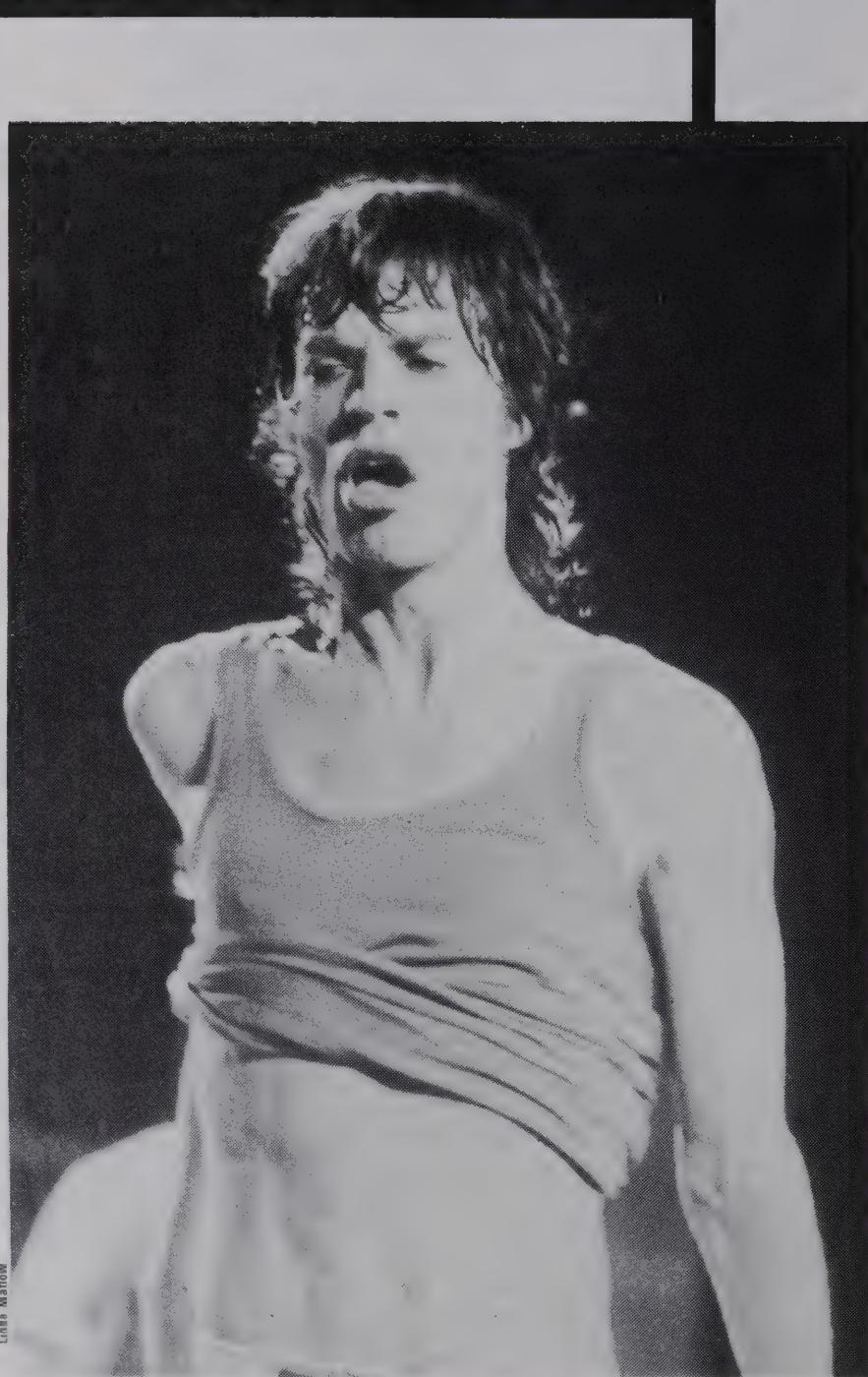
With Mott the Hoople, the band with which he first rose to acclaim in the early '70s, Hunter was the center of attention, yet despite what Ian called Mott's "flash theatrics" the band never attained stellar recognition. Even then, superstardom was not imperative for Hunter's happiness.

"When I started, they gave me \$30 a week for three months and I thought it was for the summer. To me it was better than working in a factory. That summer has now turned into 15 years." □

Rolling Stones

Mick speaks out

Stones' Vocalist Tells All In His Own Words.



Little Matlow

Mick Jagger: "Women often have trouble relating to me."

"Some of the groupies the Stones used to get were absolutely horrid! We used to get all these girls who thought that gobs of makeup and dyed black hair was the way to win their way into our hearts. They used to wear these horrible plastic boots, and incredibly ugly clothes. I used to think that they went out of their way to see how dreadful they could look. The girls in America were quite a bit better. They were usually much younger, and they didn't have that world-weary attitude that so many British girls had at that time. Those young ones really put you through your paces, though. They expect a great deal, and if you don't deliver, they'll move on to someone else."

"I always make a conscious effort to avoid the public eye. I don't go to wild parties, and I try to stay away from events that the media will be covering. The press doesn't seem to care, however. If you make yourself unavailable, they'll simply make up things about you. Usually everything they say is totally fabricated. If they think they can sell a few more papers by having you go out with the Queen, they'll do it. They really don't have any principles, but I guess they're only trying to make a living."

"When I was a teenager, a lot of people told me that I was very attractive — especially women. I never had too many problems getting girls but, ironically, until I started playing in bands they really didn't notice me. There's something very sexual about being in a rock and roll band. I found out in a hurry. Once I started singing it was like I had a magnet for women."

"I've always considered myself to be a show-business person. I enjoy performing, which is one of the reasons that I've tried acting as well as singing. I'd love to perform Noel Coward some day if the opportunity presented itself. That's why I don't think I'll ever shy too far away from performing. Even after the band stops, I imagine I'll continue on in some sort of show-business venture."

"The Stones have always made a point of following what's going on in the music business. Keith, in particular, enjoys listening to new groups and new sounds. He picks up influences very easily. But even though he may hear something that he finds appealing, he'll never follow a particular trend. We can't allow



Linda Matlow

Mick in his natural environment: "Performing on stage in front of a large crowd is one of the most sexual things that you can do."

ourselves to be followers of fashion — particularly in a musical sense."

"The key to the Stones' longevity is that we've kept spontaneity in our show. There are a lot of groups out there who get into a comfortable pattern, then they just keep doing the same thing every night. They may not notice it at first, but the music naturally begins to suffer. Rock and roll is a very spontaneous thing. If it starts to become too predictable, it loses its magic."

"It's amazing how people think that every rock and roll performer walks around with needles dangling from his arm. There are people around who'll swear that I'm a dope fiend when they've never even met me. Actually, I find that most musicians tend to be a rather conservative lot. We're no different than barristers or bakers. Most people don't want to believe that. They have a certain image of a rock performer, and we're supposed to live up to that. If I lived up to everyone's expectations, I'd probably be dead."

"My opinion of drugs has changed a bit over the years. At one time I thought that anyone who wasn't dealing large amounts should be left alone by the authorities. I still don't believe that people should be sent to prison for using drugs, but I see their danger more today than I did then. Maybe I was a bit more naive in my younger days. But then, drugs are no worse than alcohol for

many people. Too many people have trouble handling their drinks — or anything else for that matter."

"The Rolling Stones have always had a rather androgynous appeal. We seem to have a special attraction for gay men. Of course, not all of our male followers are gay, but we attract a large number of gays. But we've always had a greater attraction for women. I don't know exactly what the appeal is — our looks, the music, the money — but it makes for some very interesting parties."

"I don't understand the satanic elements of rock and roll. We went through all that a few years back, especially around the time of Altamont, but it seems to be a greater issue today than ever. People will never be willing to accept rock and roll for what it is. For many it will always be this mysterious, threatening force that is going to corrupt their children."

"Performing on stage in front of a large crowd is one of the most sexual things that you can do. I get incredibly turned on when I'm performing. Sometimes all I can think of when I get off stage is finding someone to have sex with."

"We go through periods in this band when we wonder if we should continue. We'll get together and work on some music, and then that special

feeling comes back. It's still exciting for us. The feeling of creating something — a good song — is just so special. The only thing I can compare it to is having a child. The only difference is that if the song doesn't turn out exactly the way you want it, you can simply throw it in the trash."

"I've always been very conscious of what I wear on stage. When people are waiting for hours to see you, and putting out a great deal of money, you owe them something more than a pair of jeans and a T-shirt. We've always tried to balance our image with the music; we didn't want one to totally overshadow the other. As long as you can produce good songs, you can get away with acting fairly outrageous on stage."

"Obviously, money isn't much of a motivation for us anymore. We have all we need. But then money alone was never much of a motive for us. We always loved playing music, and we still do. You could never have paid us enough to do something we didn't believe in. I still perform because of the excitement, the women and the money."

"Women often seem to have trouble relating to me. They don't seem to want to relate to me as a person — they seem to relate to the image. It's difficult to know how I should react to them, because I don't live with my image all the time — that's for the stage. When I'm away from there, I'm just another guy." □

Dave Edmunds a true original



Ebet Roberts

Dave Edmunds (left) with Brian Setzer of the Stray Cats: "I've never wanted to be like Sha Na Na; grease up my hair and just do affectionate copies of the originals."

British Rocker Puts 20 Years Of Experience To Good Use. by Susan Castleton

A word or two about underrated musicians. At the top of any such list you're bound to find Dave Edmunds, the eminently skilled and tasteful singer/guitarist/producer who possesses a rare feel for rock and roll but has none of its more outward trappings, like flash and hype.

History in a nutshell: a quirky, flamboyant but successful version of the classical *Sabre Dance* in 1968 while in a group with the dubious name of Love Sculpture. A huge international hit on his own in late 1970 with the old Smiley Lewis song *I Hear You Knocking*. Odd hits in the U.K. followed in the mid-'70s; then a bit of experimenting with a faithful Phil Spector Wall-Of-Sound; Nick Lowe and Rockpile; and the present.

The Edmunds-Lowe conglomerate was wonderfully fruitful for about five years (the period includes Edmunds' LPs *Get It: Get Out Of Denver*, *I Knew The Bride*, *Here Comes The Weekend*; and *Repeat When Necessary: Girls Talk, Crawling From The Wreckage* and *Queen Of Hearts* — no, Juice Newton did not do that song first (she just stole his arrangement). One official Rockpile-as-a-group album was released late in 1980, *Seconds Of Pleasure*, then the band split up early in 1981 for reasons ranging from lack of musical direction to various questions about managerial control.

Seconds of mourning being over, Edmunds was strong on the rebound with 1982's *DE7th*, an energetic album in an unashamedly traditional style that flew in the face of almost every trendy new band but one — the Stray Cats, whose hits Edmunds produced (*Runaway Boys*, *Rock This Town*, *Stray Cat Strut*). And yes, Virginia, the Stray Cats did exist before MTV. Their first album, produced by Edmunds, was released in England in early 1981.

So, naturally, to follow-up *DE7th*, Edmunds produced this year's model, *Information*, complete with drum machine, synthesizers and outside producer, all of which would have seemed completely unthinkable for someone with Edmunds' track record. And the choice of outside producer was almost as unexpected as

the decision: Electric Light Orchestra meister, Jeff Lynne. Lynne produced *Information*'s title track and its first single, the Lynne-penned *Slipping Away*. Listen to ELO's *Hold On Tight* and then to early Edmunds' Specterized tunes like *Born To Be With You* and you'll realize that this mix and match is not as strange as it looks on paper.

The first tracks for the album, Edmunds says, were the ones Lynne produced, "and so things I picked up from him sort of rubbed off on the rest of the album." Edmunds enjoyed using the drum machine and the synthesizers, and generally taking a bit more technical care in the studio than he had for many years. "With Rockpile," Edmunds says, "we used to get a bit sloppy and just bang it down and leave it."

Information lacks much of the warmth of Edmunds' previous work, suffering from an overabundance of pasteurized, steely-slick technology and buzzingly harsh guitars (and whoever chose the appalling American album cover over the very nice British one — your guide dog is waiting). But it is refreshing to see this 40-year-old Welshman with nearly 20 years of professional experience still taking risks and experimenting, rather than falling into a safe, tried-and-true formula.

"I've always been looking for another way to do it," Edmunds says. "I've never wanted to be

like a Sha Na Na; grease up my hair and wear all the drapes and all the gear and just do faithful, affectionate copies of the originals — although I have done that as well. That's not what I want to do. I'm trying to find a path of my own in a bit of a modern way..." He pauses, not quite sure of where he's heading, then smiles and adds, "I don't know where I fit in this crazy world of rock and roll."

And it is hard to fit the reserved, soft-spoken Edmunds into the larger-than-life world of rock and roll icons, excess, glitter and image — whether the image is greased hair, duck walks, mop tops or big lips. Would he choose another, more visible way if he had it to do over?

"No," Edmunds answers without hesitation. "I'd like to do it the way I did it this time." He laughs. "That sounds weird; I got something right by accident, inasmuch as I've had steady, if not massive, record sales and steady hits every now and again. So it doesn't mean I'm either in or out of fashion, or favor or whatever. I'm just there. And that's nice, if you can keep it. If all the success I have had had been squeezed into two years or something, and an image to go with it, then it would've ended. It would've been over, and bye-bye Dave."

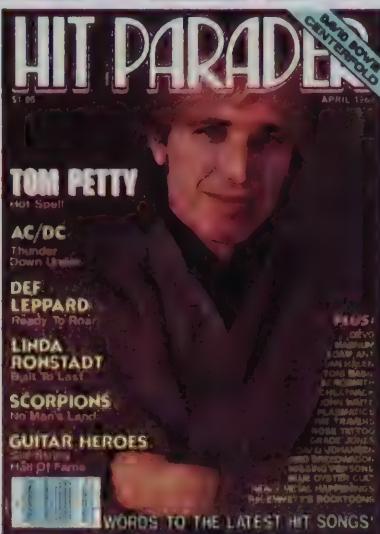
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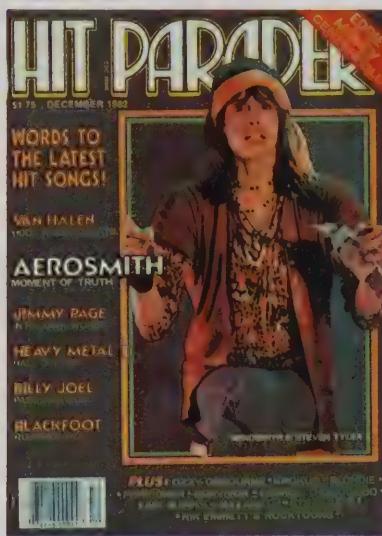
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HEART

seductive reasoning

Ann And Nancy Return To Basics With *Passionworks*.

by Rick Evans

Nothing seems to faze the happy-go-lucky facade of Heart's Ann Wilson. Remind her that Heart's last few studio albums haven't sold particularly well and she dismisses it with a casual shrug. Bring up the fact that all of Heart's original members (except for guitarist Howard Leese and her sister Nancy) have now departed, and she merely smiles. Ann Wilson is a woman confident of her abilities, someone who is intent on enjoying the good life that a successful rock and roll career has afforded her.

"Sure I get concerned about certain things," the attractive brunette said as she sat in her plush New York hotel suite. "But I enjoy what I do. I try not to take too many things that seriously. I live in a beautiful part of the country, and I have a great beach house in Oregon, so I'm not that involved in the day-to-day hassles of the music industry. Even when I'm working on music, I can unplug the phone, look out at the ocean and get into the proper frame of mind. That's how we worked on the new album — in a very relaxed manner. Ironically, that atmosphere produced some of the hardest rocking songs we've ever done."

Despite her carefree attitude, Ann realizes that Heart's latest album, **Passionworks**, represents a critical juncture in the group's career. With the addition of drummer Denny Carmassi and bassist Mark Andes (who made their recording debut with Heart on **Passionworks**), Ann insists that "we have the strongest lineup we've ever had." Yet, with the band's last album, **Private Audition**, failing to generate the interest shown in such earlier efforts as **Dreamboat Annie** and **Dog And Butterfly**, she admits that special care and preparation went into the recording of the group's newest vinyl opus.

"Sue Ennis, our writing partner, Nancy and I all got together at my

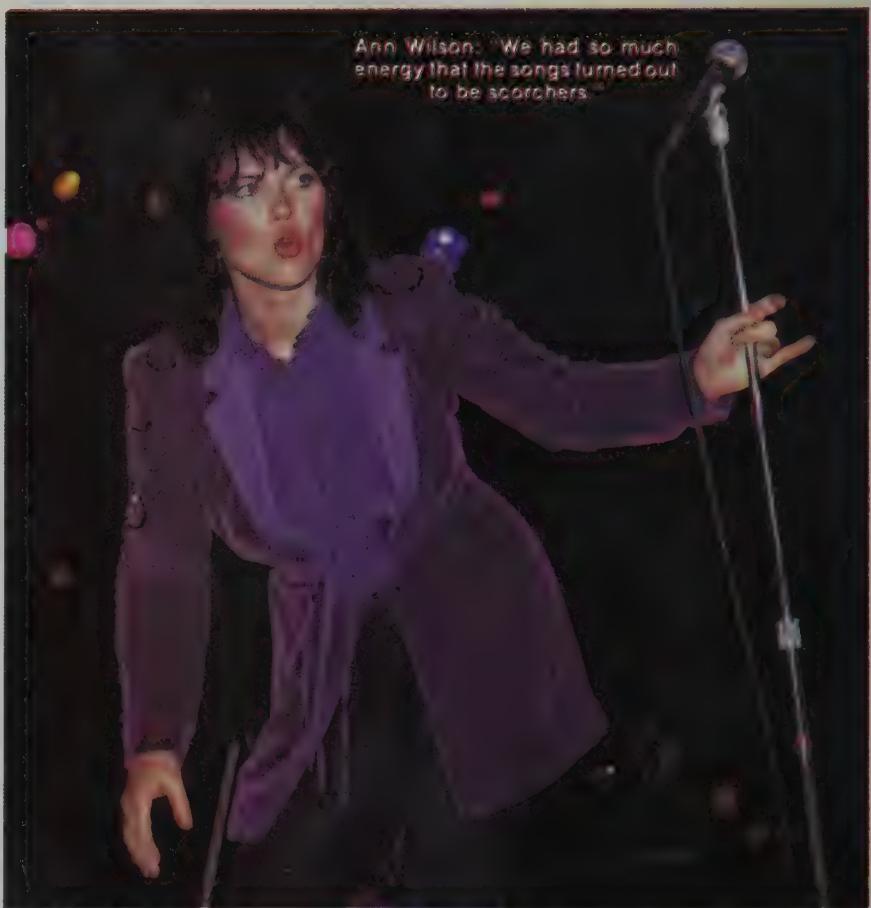
house and really got into writing the songs. We'd sit on the floor of my living room with all our dogs romping around, and just let the creative juices flow. In the past we've often had trouble coming up with enough songs to fill an album, but this time we just got on a writing kick that kept us going and going. Before we knew it we had more than 20 songs done — it was incredible. I don't know if we felt any extra pressure writing for this album, but we all seemed to really get up for the challenge.

"We had so much energy that most of the songs turned out to be scorchers. We only wrote a few ballads —

which is very unusual for us. Usually when we're all together and we get relaxed, we tend to write a lot of softer songs — but not this time. Nancy and Sue really seemed up for this album and the results show that. The guys also gave us some great music to write words for — this album was a real team effort. It was the most fun I've ever had making an album."

On such cuts as *Together Now* and *Sleep Alone*, Heart has shown that they're fully intent on recapturing their title as one of America's premier rock and roll bands. Produced by Keith Olsen, **Passionworks** represents a return to the full-bore, hard

Ann Wilson: "We had so much energy that the songs turned out to be scorchers."



Ebar Roberts

rock approach that first brought Heart acclaim back in the mid-'70s. According to Ann, working with Olsen helped bring the best out of the band.

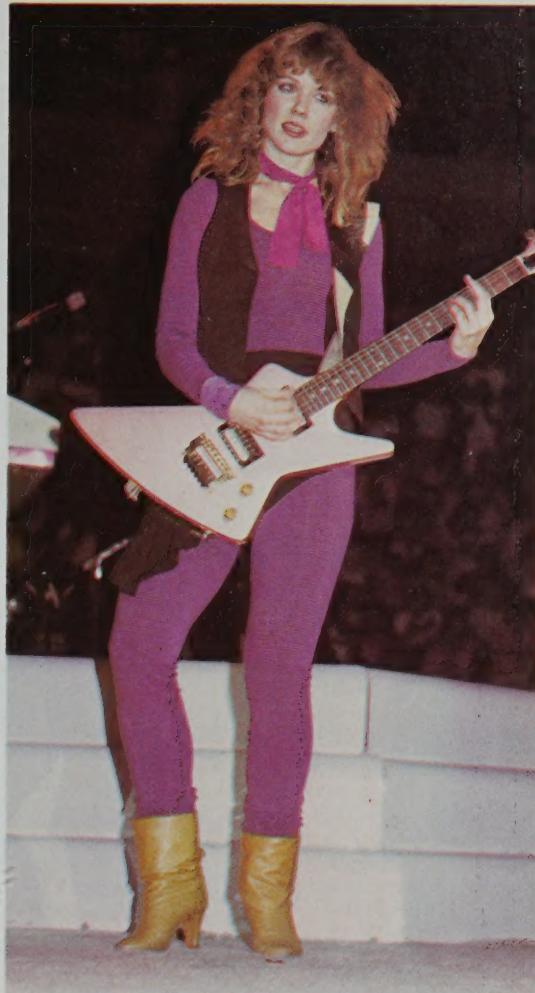
"Keith really understands Heart," she said. "He's just brilliant — he has a real understanding of rock and roll. He also knows how to produce ballads, which is very important to me. He can help us crank out the rockers one day, then turn around and show a very soft touch with the quieter things — he's really someone special. He's also a gas to work with. His sense of humor had us laughing throughout the recording sessions. He helped make recording the album a great experience. I'm sure we'll be working with Keith again in the future."

True to Ann's free-spirited nature, however, even in the midst of work there was plenty of time for relaxing. Among the activities that Ann and Nancy have pursued are exercise classes and horseback riding. "We have a little exercise group that meets three times a week at my house," Ann related. "We really grind out the situps, pushups and leg lifts while we listen to Michael Jackson. It's a lot of fun, and it gets us in condition for the road. I try to give the girls a laugh with my outfits. I like to think up crazy exercise clothes — I may show up with pink tights, purple leotards and yellow leg warmers.

"We've also been doing a lot of horseback riding out at Nancy's farm. We're both pretty good riders — even though we have very different approaches. All Nance does is throw a bridle on her horse and she's off. I prefer to take my riding a bit more seriously. I have an English saddle, and I wear proper riding clothes and boots. I have a beautiful Arabian, and we make quite a team."

Now that Ann and Nancy are in tiptop physical shape, and their album is out, the band has once again hit the tour trail, traveling, as Ann stated, "to some new places. We hope to get to Australia and New Zealand this time out," she said. "We've sold quite a few albums down under, so the time is right to tour there. We're also planning major trips through Japan, Europe and, of course, Canada and the good ol' U.S.A. Our last tour with John Cougar went so well that we're ready for another go 'round. I hope the fans are ready for us too."

While the obvious focus of Heart's albums and stage shows has revolved around the Wilson sisters, Ann went out of her way to praise the contributions of long-time member Howard Leese, as well as the band's newest faces, Denny Carmassi and Mark Andes. "Howard is amazing," Ann explained. "He's such a talented



Bob Leef

"We made our reputation as a hard rock band and we've returned to that style on the new album."



Nancy Wilson: Her contributions to Heart are often overshadowed by Ann's.

musician. He can play guitar, keyboards — just about anything. He's also a great sounding board for the songs, because he's a wonderful songwriter himself. He's really the glue that holds this band together.

"Mark and Denny have fit into Heart remarkably well," she added. "They stepped into a fairly difficult situation a year ago when Steve (Fosson) and Michael (Derossier) left the band. But they're both rock vets, so they weren't unprepared for what was going to happen with the band on the road and in the studio. They're both so totally committed to music. Even when they had some free time away from the group they got involved with other projects. Mark was involved with a reunion of Spirit, the band he was in for a number of years. He also has done some recording work with them. Denny's possibly getting involved with a new band with Sammy Hagar and Journey's Neal Schon. He'll be staying with Heart, but he's the type of musician who wants to play 12 months a year."

With the band's rejuvenated lineup helping to make **Passionworks** Heart's most successful venture in recent years, Ann Wilson sees a bright

future for the group. "Our commitment to the music is as strong as ever," she said. "We've gotten ourselves back on the right track musically — the track that our fans want us to be on. It's possible that we were a bit too self-indulgent on some songs in the past, but I'm extremely proud of everything we've done over the years. I still believe that the songs on **Private Audition** are some of the best things we've done."

"The new album represents something of a return to basics for us, though," she added with a smile. "We made our reputation as a hard rock band and while there'll always be a softer side to our music, we've returned to that style on **Passionworks**. It just turned out that most of the things we wrote and recorded this time were real rockers — songs that will sound great live. When you're playing arenas in front of 20,000 people, sometimes the subtlety of a ballad gets lost — sometimes you have to depend on the more energetic numbers. I honestly feel that Heart is stronger than it's ever been," Ann concluded. "It's been very rewarding to see that so many fans seem to agree with us." □

Caught in the act

JOURNEY

by Danielle Mueller

Over 20,000 screaming voices shrieked in delight as Journey's fearsome five — guitarist Neal Schon, drummer Steve Smith, bassist Ross Valory, keyboardist Jonathan Cain and vocalist Steve Perry — bounded onto their huge, multi-leveled stage. "What a fine-looking group you are," Perry blurted out as he tugged on his red, waist-length jacket and shook his freshly cropped hair. "We're gonna stay here all night."

After the customary introductions had been completed, the band launched into a two-hour-plus set that presented material from such platinum coated albums as *Infinity*, *Escape* and their recent chart-topper, *Frontiers*. With Schon's high-energy guitar licks leading the way, Journey reeled off a string of hits, including *Wheel In The Sky*, *Keep On Rolling*, and Cain's beautiful ballad *Faithfully*. Throughout the show a huge video screen suspended above the stage added a personal touch — giving even those at the back of the hall the opportunity to see their heroes up close.

The sight and sound extravaganza that characterized Journey's performance kept the crowd on its feet throughout the set. In fact, the audience's reaction was so great that the band returned for no less than three encores. After the show, as he cooled off at a party, Jonathan Cain explained the band's reason for playing so many encores: "We figure if the people think enough of us to come to the show, we ought to give 'em something to remember us by. We owe everything to our fans, and if they only get to see us once a year, we want to make sure that they get their fill."

Journey's Steve Perry: "We're gonna stay here all night."



Matt Liss



Laurie Paladino

Bryan Ferry: His exquisite vocals propelled the band's show.

ROXY MUSIC

by Jim Feldman

Roxy Music's sold-out performances at Radio City Music Hall were an absolute triumph of substance and style. From the intro, with lights playing subtly on the curtain, which literally and stunningly dropped to the stage to reveal the band, to the simple elegance of lead singer/songwriter Bryan Ferry's basic black suit and white shirt, the setting couldn't have been more appropriate to the grand, mature rock played by the band.

The nucleus of the group, as it has been since Roxy Music's debut album, *The First Roxy Music Album*, in 1972, consists of Phil Manzanera on lead guitar, Andy Mackay on saxophone, and of course Ferry, whose vocal style brilliantly integrates elements of the best French boulevard singers and the somewhat ironic distance David Bowie has pushed to its limits.

The rest of the band can be heard on the group's last studio album, *Avalon*, and on their recent live EP, *The High Road*.

Performing songs from throughout their career — from the early glitter phase to the present, romantic period — Roxy Music blended highly charged rock forcefulness (Manzanera's and Mackay's virtuoso playing was fantastic), polyrhythmic flavor (drummer Andy Newmark and percussionist Jimmy Maelen deserve lots of credit), soul-drenched atmosphere and intimate, emotional impact, thanks to Ferry's exquisite vocals. All the songs were stand-outs in the hour-and-forty-minute performance, but the encores, the off-the-wall *Do The Strand* and the affecting, regretful reading of John Lennon's *Jealous Guy* were side-by-side proof that there is no band that can touch Roxy Music when it comes to commitment and the ability to make the most of what rock music has to offer. □

FRANCIS FORD COPPOLA
PRESENTS

rumble FISH

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to his brother's
reputation.
His brother
can't
live it down.



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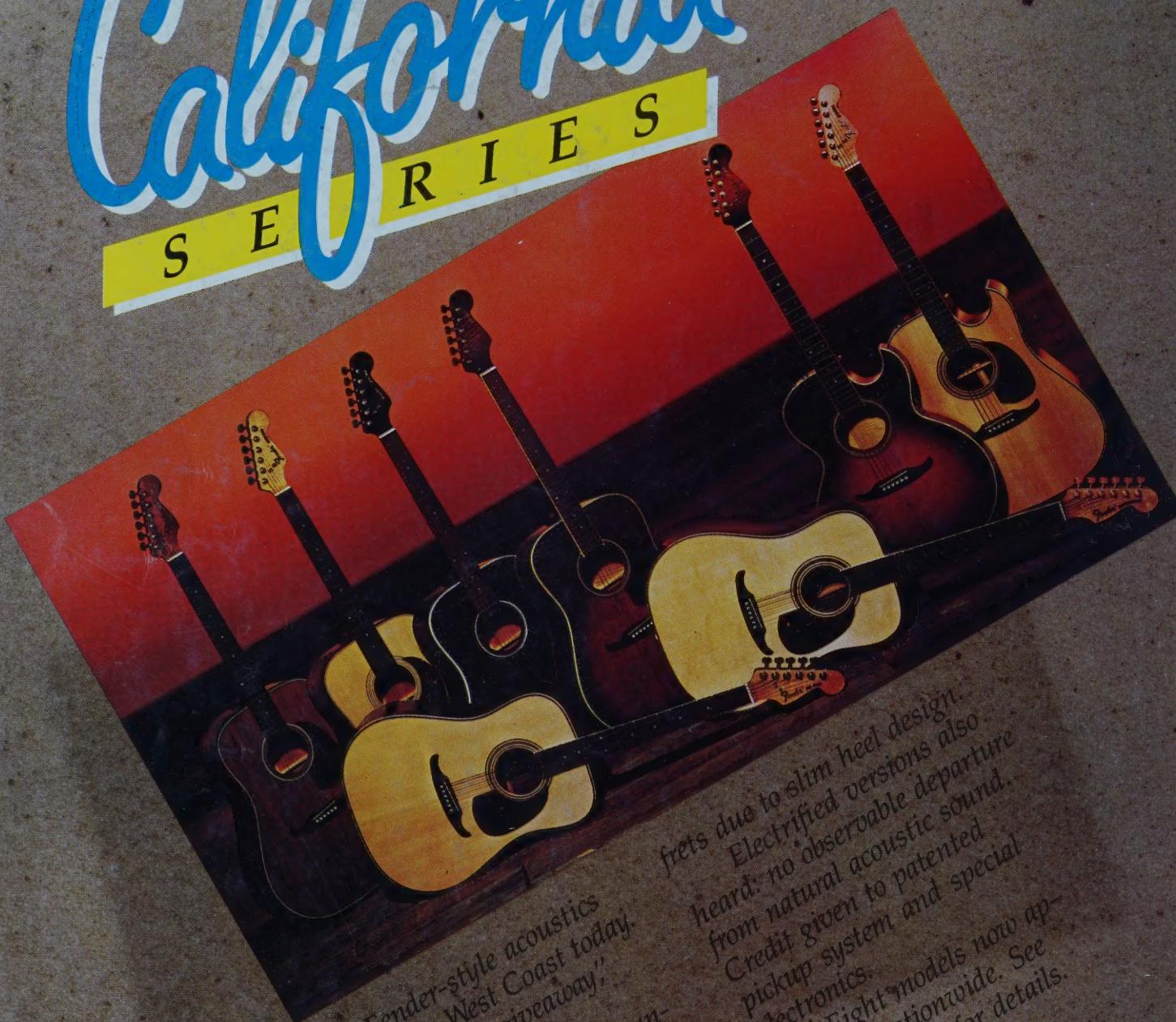
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